SACHA DHAWAN
opens the TARDIS tin

BBC

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DOCTOR WHO
MAGAZINE™

The OFFICIAL MAGAZINE
of the BBC television series

Comic Timing
Inside *The Curse of Fatal Death*

Raising the Devil
Katy Manning and John Levene revisit *The Dæmons*

Final Frontier
Solving the mystery of Roger Delgado's last episode

SEASON 8 BOX SET
disc-by-disc guide

Regression of the Daleks
On set exclusive with Russell T Davies... and Olly Alexander!

50 YEARS OF THE MASTER

ISSUE 560
FEBRUARY 2021

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BBC
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50 years in, and we still don't know whether the Delgado incarnation of the Master was the first, last, or somewhere in between!

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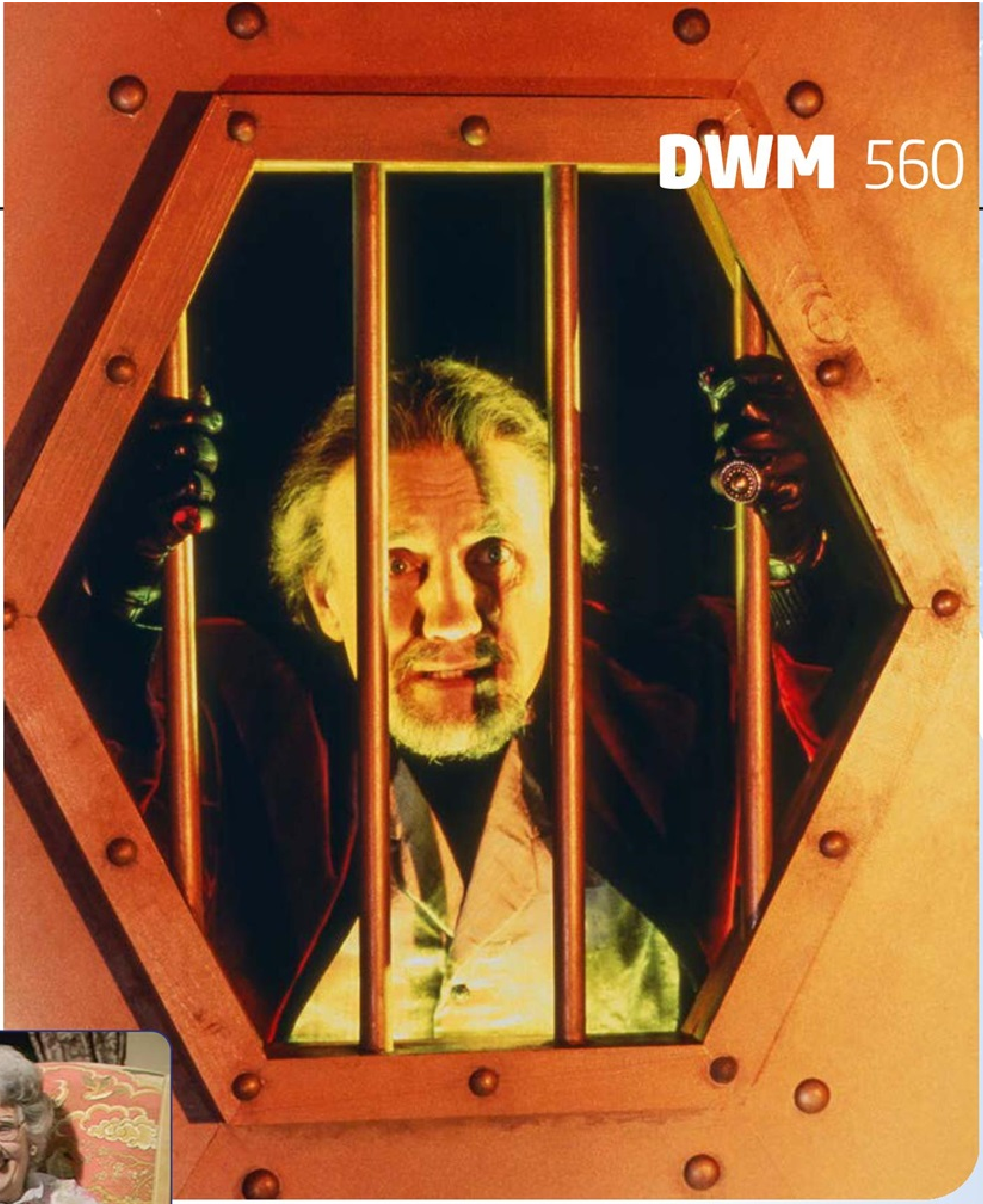
Welcome



As the anxieties and hardships of 2020 linger on into the new year we can, at least, look forward to more *Doctor Who*. The forthcoming Season 8 Blu-rays will be an early highlight; if our front cover looks familiar that's because it's partly based on the artwork for that box set. Knowing that this month marks the 50th anniversary of the Master's first appearance, we thought it would be fun to invert the balance of power in that illustration. Peri Godbold, our art editor, has taken Lee Binding's excellent picture and effectively swapped the Doctor and the Master around. It took the magic of Photoshop to achieve this sleight of hand, but we like to think the Doctor's arch-nemesis would be more than happy with his new cover-star status.

The centrepiece of this issue's celebration of the Master is our World Cup survey, which produced a worthy winner. When I was growing up, my incarnation of the evil Time Lord was Anthony Ainley. Many of the 1980s Master stories had a tough time in our poll, but I was pleased to see Ainley's final television adventure, *Survival* (1989), scoring highly. John Nathan-Turner would reportedly issue Ainley with notes on his performance, urging him to add more "steel" to his portrayal. Ainley obliged his producer in *Survival*, and arguably gave an even stronger performance in *Destiny of the Doctors*, a video game released in 1997. *Destiny* didn't qualify for inclusion in our poll, but if you need evidence that this was Ainley's finest hour then check out the special features on the *Survival* DVD.

Someone with, dare I say it, a more notorious reputation as a television villain was Mary Whitehouse, the founder and president of pressure group the National Viewers' and Listeners' Association. One of the most interesting things I watched over Christmas was an edition of the series *What a Picture!*, which comprised a detailed conversation with Mrs Whitehouse. The programme was first shown in 1983, repeated in 1989 and, I expect, remained unseen until it was unearthed for the recent BBC Four screening that I recorded. On so many levels this is a piece of television that belongs to a different era, but the measured, old-fashioned presentation of the interview gave Mrs Whitehouse the opportunity to transcend her cartoonish reputation.

Doctor Who fans typically take a disparaging view of the interventions she made in the 1970s. There was a time when I considered her once influential campaign to have had an entirely negative effect on an otherwise golden age of BBC television. However, when I met Philip Hinchcliffe several years ago I was surprised to find that, rather than dismissing Mrs Whitehouse, he took a balanced view of her criticisms – including remarks that had a profound impact on episodes of *Doctor Who* that he produced.

What a Picture! doesn't touch on *Doctor Who*, but I suspect that Mrs Whitehouse's opinions on the series are more than familiar to many of our readers. If you're at all interested in *why* Mrs Whitehouse held those opinions then you'll find *What a Picture!* an illuminating watch. Because television villains aren't always what they seem.

Next issue we're going to attempt to lift the gloom with something unprecedented. Issue 561 is on sale 4 February – a date worth saving for anyone hoping to expand or complete their collection of Target books.

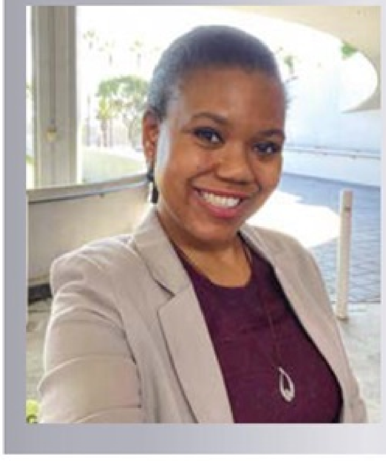
Until then, stay safe.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Amanda-Rae Prescott

Amanda-Rae was born in 1989, the year the original run of *Doctor Who* came to an end. She seized the opportunity to write about *The Sound of Drums/Last of the Time Lords* on page 33 because she feels she's representative of fans who first encountered the Master through John Simm's performance.



Matt Michael

Like many of us, Matt has had a lot more time on his hands since lockdown. He's been making the most of it, reading the new short story collection (which he reviews on page 69) and rewatching all of the available TV episodes broadcast since 1963. He only has about 500 to go before he catches up.

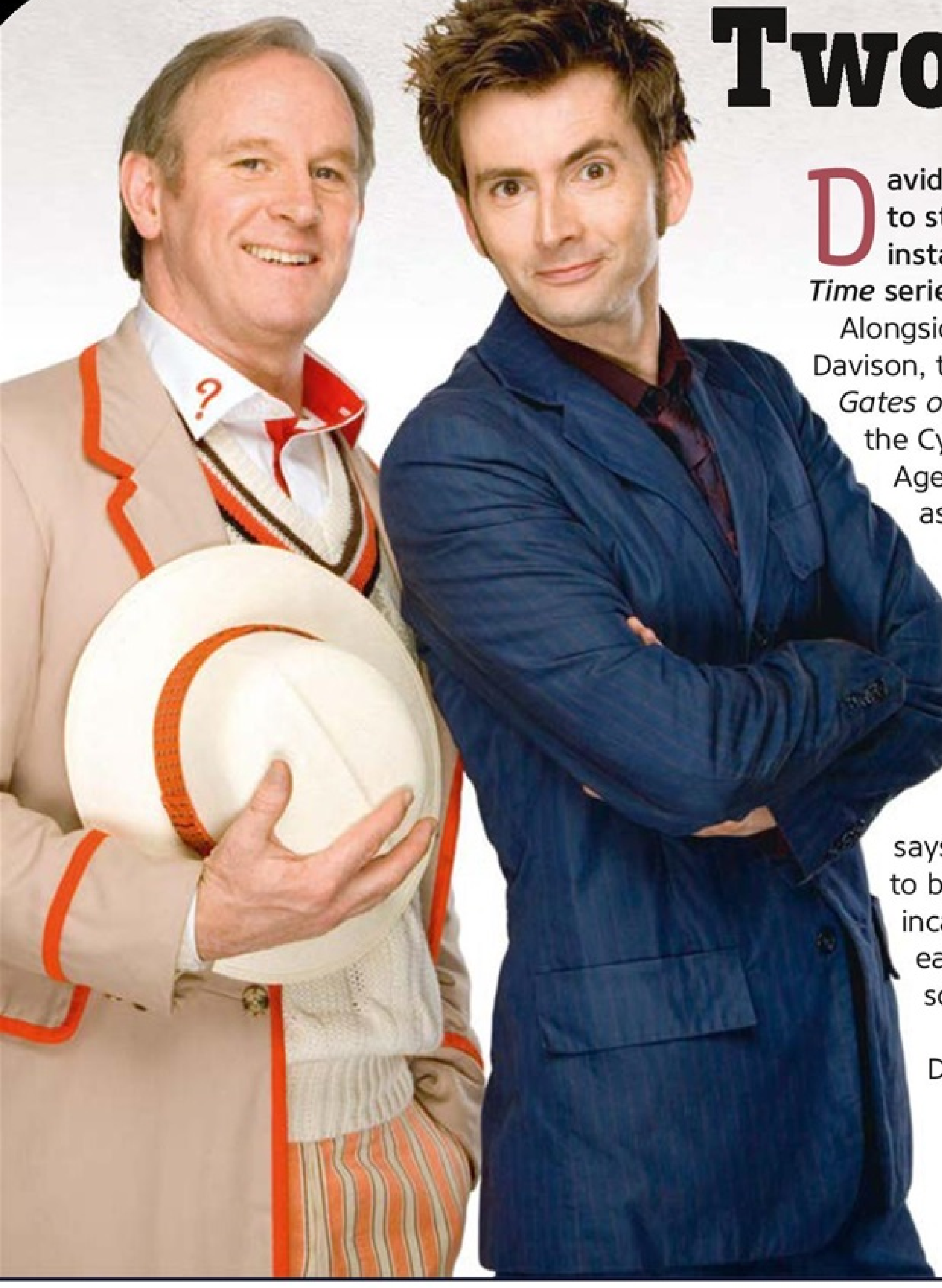
David J Howe

David has been writing about *Doctor Who* for around 40 years, authoring or co-authoring a number of acclaimed books on the subject. He's always been intrigued by the strangely rushed ending of *Frontier in Space*, Roger Delgado's final story as the Master, and on page 38 offers a solution to the mystery.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Two Doctors go to Hell



David Tennant and Peter Davison are to star as the Doctor in the second instalment of Big Finish's *Out of Time* series, due for release in June 2021.

Alongside David Tennant and Peter Davison, the full-cast audio drama *The Gates of Hell* stars Nicholas Briggs as the Cybermen, Shelley Conn as Time Agent Tina Drake and Mark Gatiss as businessman Joseph Delon.

"It was slightly intimidating," says Peter, "what with David and Mark Gatiss in the story. I felt like I had to up my game."

David, meanwhile, says it was "lovely" for his Doctor to be reunited with Peter's fifth incarnation. "I suppose we first met each other in a work environment so it's quite nice to revisit that."

The Gates of Hell is written by David Llewellyn and set partly in 1809 Paris, where the Fifth Doctor takes a tour of the Catacombs and meets a sassy Time Agent doing the same. Meanwhile, in 1944 the Tenth Doctor misses his target and lands in occupied France. He hides from the Nazis – in the Catacombs. A collision of two Doctors' timelines triggers a temporal catastrophe, granting the Cybermen dominion over the Earth. The Doctors must travel back in time to find the source of the Cyber-invasion and close the Gates of Hell...

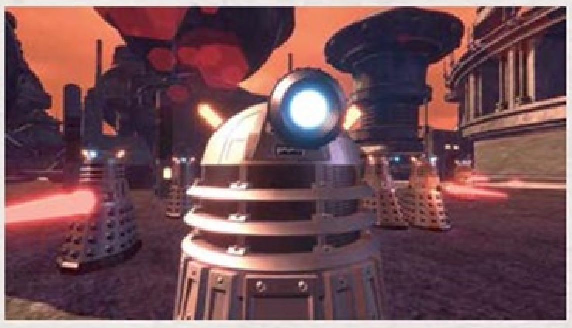
"We'd actually had in mind for some time that it would be brilliant to reunite David and Peter in a *Doctor Who* story," says producer David Richardson. "They were so great together in *Time Crash*. In fact, the idea of the reunion pre-dates this whole *Out of Time* series, so I was really pleased that at last we were able to bring them together for the recording. It was a lovely day – the ease of working with two people who not only know their characters inside out, but also know each other very well, being family."

The Gates of Hell is available to pre-order now from *bigfinish.com*, priced £10.99 on CD or £8.99 to download.

◀ Peter Davison and David Tennant as the Doctor in the 2007 Children in Need mini-episode *Time Crash*.

▲ Mark Gatiss.

Daleks! on YouTube



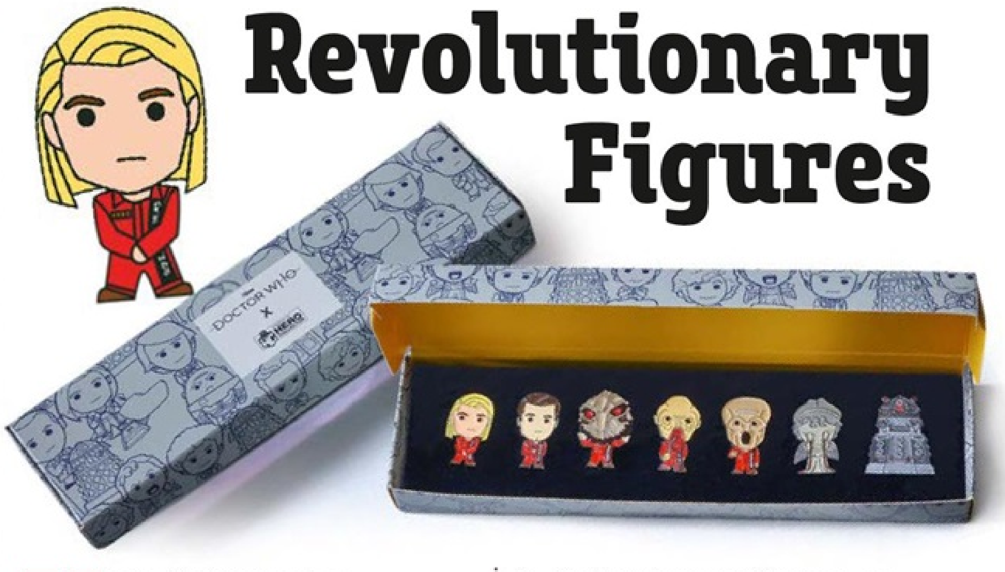
The *Daleks!* animated series, released as part of *Time Lord Victorious*, is now available to watch in full, for free, on the official *Doctor Who* YouTube channel.

In the series, written by James Goss and created by Salford-based animators Studio Liddell, the Dalek Empire comes up against a terrible force. The Daleks' attempt to plunder the Archive of Islos unleashes something ancient and deadly. Soon Skaro is under attack and the Dalek Emperor is on the run.

Daleks! comprises five episodes: *The Archive of Islos, The Sentinel of the Fifth Galaxy, Planet of the Mechanoids, The Deadly Ally* and *Day of Reckoning.* It stars Nicholas Briggs as the voices of the Daleks and Mechanoids (sic), Joe Sugg as R-41, Anjli Mohindra as the Mechanoid Queen, and Ayesha Antoine as Mechanoid 2150 and the Chief Archivian.

A range of *Daleks!* merchandise – including mugs, t-shirts, art prints and more – is available to accompany the series, exclusive to *forbiddenplanet.com*

Revolutionary Figures

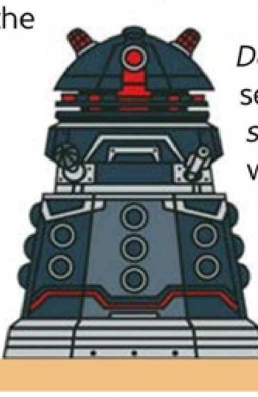


Hero Collector has announced a new set of *Doctor Who* pin badges, featuring chibi-style characters from *Revolution of the Daleks* as well as a figurine set from the episode.

Included in the box set of metal pin badges are the Doctor, Captain Jack, a Sycorax, an Ood, a Silent, a Weeping Angel and a Dalek.

The figurine set includes the Doctor and Captain Jack in their prison uniforms, as well as the *Revolution* Dalek, all at 1:21 scale (approximately 3.5 inches tall). The set will be accompanied by an in-depth companion magazine containing information on the New Year's Day Special.

The *Revolution of the Daleks* chibi pin badge set is available now from *shop.eaglemoss.com* while the *Revolution* figurine set will launch in April and is available to pre-order, price TBC.



BBC Audio Releases Revealed

BBC
DOCTOR WHO
AND THE HAND OF FEAR
TERRANCE DICKS
READ BY PAMELA SALEM
BBC
DOCTOR WHO
THE SECOND MONSTERS COLLECTION
READ BY KATY MANNING
JON CULSHAW • MATTHEW WATERHOUSE
CHRISTOPHER H BIDMEAD • TERRY MOLLOY
BBC
DOCTOR WHO
THE SAVAGES
IAN STUART BLACK
READ BY PETER PURVES

BBC Audio has announced its *Doctor Who* releases for the first half of the year. The audiobooks comprise Target novelisations as well as 'Audio Originals' – brand-new stories with celebrity narrators.

The planned schedule of releases is:

Thursday 7 January 2021

- *The Hand of Fear* – Target book written by Terrance Dicks, read by Pamela Salem.
- *The Second Monsters Collection* – a digital reissue of a collection of Target novelisations comprising *Carnival of Monsters* read by Katy Manning, *The Sontaran Experiment* read by Jon Culshaw, *Full Circle* read by Matthew Waterhouse, *Frontios* read by Christopher H Bidmead, and *The Curse of Fenric* read by Terry Molloy (£16, digital only).

Thursday 4 February 2021

- *The Savages* – Target book written by Ian Stuart Black, read by Peter Purves.
- *The Kairos Ring* – Audio Original written by Stephen Gallagher, read by Steven Pacey. Romana undertakes a dangerous mission with Lazlo in this sequel to 1981's *Warriors' Gate*.

Thursday 11 March 2021

- *The Witchfinders* – Target book written by Joy Wilkinson, read by Sophie Aldred.
- *Dalek* – Target book written by Robert Shearman, read by Nicholas Briggs.
- *The Crimson Horror* – Target book written by Mark Gatiss, read by Catrin Stewart and Dan Starkey.
- *Doctor Who: The TV Movie* – novelisation written by Gary Russell, read by Dan Starkey.

Thursday 1 April 2021

- *Time-Flight* – Target book written by Peter Grimwade, read by Peter Davison.
- *The Planet of Dust & Other Stories* – a new collection of stories from the *Doctor Who Annuals*, read by Geoffrey Beevers, Jon Culshaw, Louise Jameson, John Leeson, Terry Molloy and Dan Starkey (£13.25 CD, £9 digital).

Thursday 6 May 2021

- *Underworld* – Target book written by Terrance Dicks, read by Louise Jameson, with John Leeson as the voice of K9.
- *The Lost TV Episodes: Collection Five* – a reissue of six narrated TV soundtrack adventures starring Patrick Troughton as the Second Doctor: *The Enemy of the World*, *The Web of Fear*, *Fury from the Deep*, *The Wheel in Space*, *The Invasion* and *The Space Pirates* (£16, digital only).

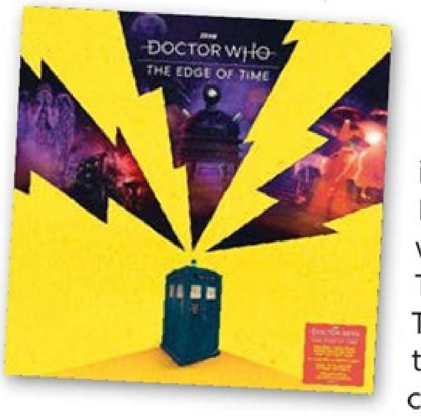
Thursday 3 June 2021

- *Arc of Infinity* – Target book written by Terrance Dicks, read by Geoffrey Beevers.
- *The Nightmare Realm* – Audio Original written by Jonathan Morris, read by Dan Starkey. The Twelfth Doctor and Nardole arrive in a strange landscape of fear.

Unless otherwise stated, all audio releases of Target novelisations are priced £20 on CD and £9 as a digital download. The Audio Originals are priced £10.99 on CD and £9 as a digital download.

BBC
DOCTOR WHO
TIME-FLIGHT
PETER GRIMWADE
READ BY PETER DAVISON
BBC
DOCTOR WHO
THE PLANET OF DUST & OTHER STORIES
Read by JON CULSHAW • JOHN LEESON • TERRY MOLLOY
LOUISE JAMESON • DAN STARKEY • GEOFFREY BEEVERS
BBC
DOCTOR WHO
THE KAIROS RING
STEPHEN GALLAGHER
BEYOND THE DOCTOR
READ BY STEVEN PACEY

Rock On

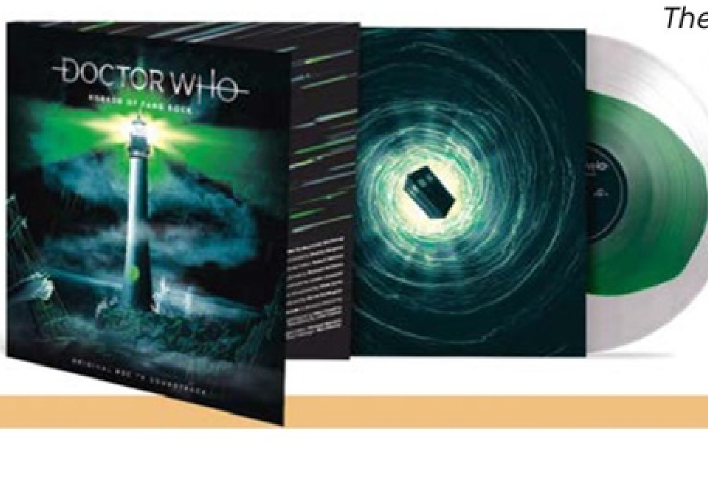

DOCTOR WHO
THE EDGE OF TIME

Soundtracks to the immersive *Doctor Who* VR video game *The Edge of Time* and the Fourth Doctor TV adventure *Horror of Fang Rock* are set for release on vinyl by Demon Records.

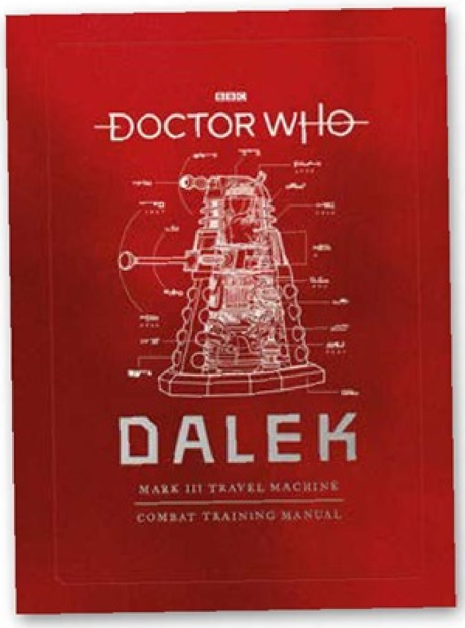
The score for *The Edge of Time* is an original composition by Richard Wilkinson, specially created for the VR experience. The double LP, pressed on 140g coloured vinyl (red and purple LPs), is presented in a gatefold sleeve. *The Edge of Time* will be available from 22 January.

The vinyl release of *Horror of Fang Rock* will follow on 19 February. Presented across two 140g vinyl discs in 'Rutan Blob' green, this 1977 TV soundtrack is narrated by Louise Jameson, who plays Leela. The story stars Tom Baker while the supporting cast includes John Abbott, Sean Caffrey, Colin Douglas, Alan Rowe and Annette Woollett. The incidental music is composed by Dudley Simpson. The coloured vinyl LPs are presented in a gatefold sleeve showing cast and credits, and inner bags featuring complete episode billings.

The Edge of Time and *Horror of Fang Rock* are both available to pre-order from Amazon, RRP £26.99 each.


DOCTOR WHO
HORROR OF FANG ROCK

Dalek Strategy


BBC
DOCTOR WHO
DALEK
MARK III TRAVEL MACHINE
COMBAT TRAINING MANUAL

The *Dalek Combat Training Manual* will be published by BBC Books next month.

The manual claims to "collate intelligence gathered by Time Lords over centuries of raging wars through time and space… It furnishes the user with an in-depth guide to [the Daleks'] construction, their strategies and how they are to be ultimately defeated. Discover full schematics of Dalek spacecraft, insights into the Dalek factions, a history of the Time War, detailed analysis of their creator Davros, and more."

The *Dalek Combat Training Manual*, written by Mike Tucker, Gavin Rymill and Richard Atkinson, is available from 18 February, RRP £16.99.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets
Send your letters to:
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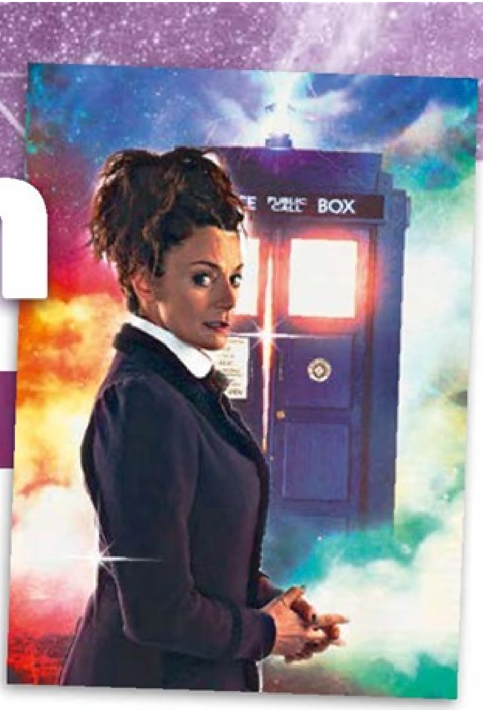

Mitchell North's Missy artwork.

January marks 50 years since the first TV appearance of the Master, played by Roger Delgado, in 1971's *Terror of the Autons*. Here are some of your earliest memories of the Doctor's oldest enemy...

MASTER MEMORIES

COLIN MOORE BOSTON, USA
The Deadly Assassin [1976] was my introduction to the Master. His appearance was my 'hide behind the couch' moment as a little kid. The Master's subsequent lives all possessed some level of menace. However, Michelle Gomez brought a new level of danger and insanity to the character. Missy has been one of my favourite parts of modern *Who*. And now Sacha Dhawan is off to a fantastic start with his portrayal. I hope to see much more of him in the years to come!

RICHIE HAWORTH EMAIL
When Season 26 was broadcast in 1989 I attended Boys' Brigade on a Wednesday night, which meant I had to watch *Doctor Who* on video when I got home. My brother took great pleasure in spoiling Part One of *Survival* by revealing that the Master was the villain, much to my ten-year-old self's annoyance. I did eventually get my own back, however. When he was doing a 'new series' marathon in 2014, I got to reveal Missy's identity to him. They say revenge is a dish best served cold. After 25 years it was *definitely* cold but it tasted great!

Peter Pratt as the Master in *The Deadly Assassin* (1976).

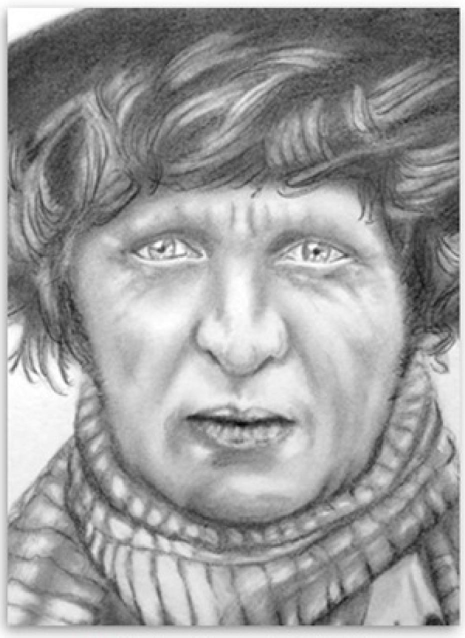
Anthony Ainley as the Master in *Survival* (1989).

STEVE TUDOR SOUTHAMPTON
My first Master was the wonderful Anthony Ainley. I can still remember enjoying him cackling his way through the end of *The Trial of a Time Lord* [1986], revelling in the Doctor's distress. He was at his best, though, as a wilder, more desperate Master in *Survival*.

ALEX RELPH SOUTHAMPTON
I was 13 years old when I first encountered the Master in 2007. David Tennant was the Doctor, and he was my hero. But then suddenly, John Simm's Master ran onto the screen. He was as smart as the Doctor – and as mad as the Doctor – yet completely and utterly evil. *The Sound of Drums* is still my favourite episode. Move over Doctor... the Master is my new hero!

EOGHAN DALY DUBLIN
The Master is a truly iconic character who has perplexed me for years. My fondest memory relates to a feature in *Doctor Who Adventures* back in 2009. The article was about the regeneration of the Fourth Doctor. Due to me being six at the time, I misinterpreted the information. I thought that the Doctor's final fight with the Master resulted in the Doctor falling over an 'idle radio' (as opposed to falling off a radio telescope), somehow breaking every bone and dying. I was actually disappointed when I watched that story [1981's *Logopolis*] with my dad shortly afterwards and found out what actually happened! The Master holds a special place in my heart and this fond memory will always spring to mind.

MARGARETA SCHULTZ EMAIL
The Master/Missy is my absolute favourite *Doctor Who* character ever. To be honest, I like them


Stephen Lancaster's sketch of the Fourth Doctor.

STAR LETTER

NEIL MATTHEWS EMAIL
As a small boy, I found a book about a *Doctor Who* story I'd never heard of – *Doctor Who and the Doomsday Weapon* [based on 1971's *Colony in Space*]. What was the Doomsday Weapon? Who was the fellow with the beard? And how did you pronounce Brigadier?

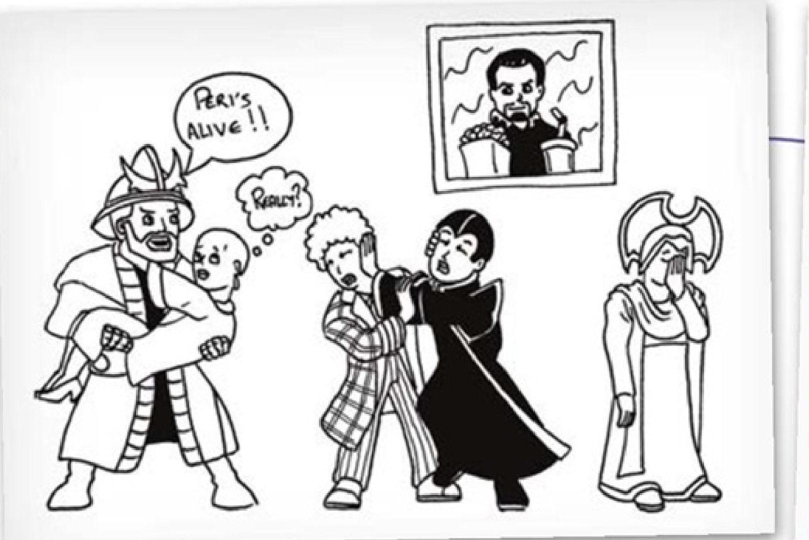
It was the second *Doctor Who* novelisation I ever owned. The third, *The Deadly Assassin*, also showed both the Doctor and the Master on its cover, though this time the Master seemed to have had a nasty accident. I didn't see the TV version of either story for many years. So when we got to the end of Part Three of *The Keeper of Traken* [1981], I was agog. Was that cadaver in the chair... him?

Over the years the Master has been a quiet trailblazer. It's the Master who gets offered a new cycle of regenerations first (in 1983's *The Five Doctors*) and we see a female Master (Missy) before a female Doctor. So it's about time we had a special anniversary for him/her. Happy birthday, Master! (And Missy, of course!)

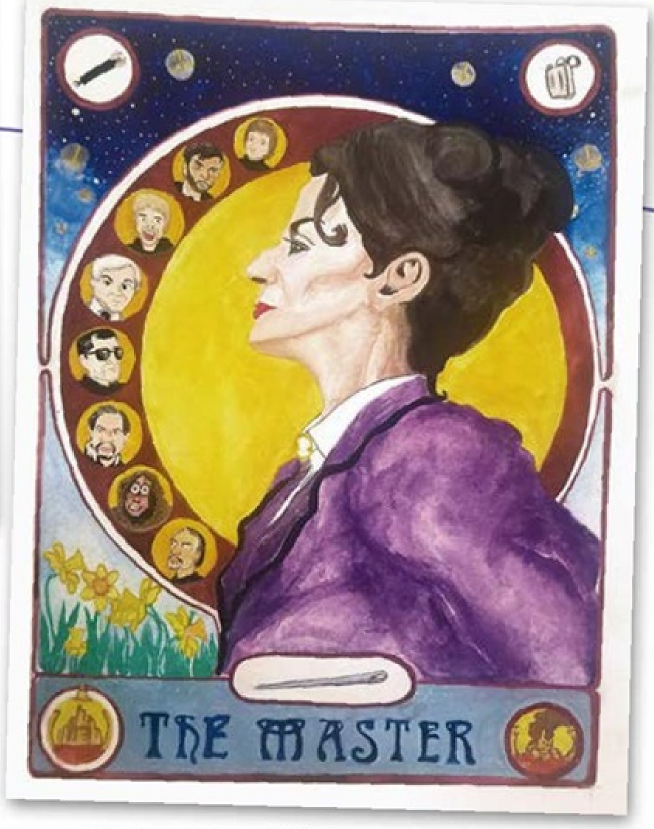
The Master (Geoffrey Beevers) in *The Keeper of Traken* (1981).

DOCTOR WHO AND THE DOOMSDAY WEAPON
MALCOLM HULKE
DOCTOR WHO AND THE DEADLY ASSASSIN
TERRANCE DICKS
The Target books *Doctor Who and the Doomsday Weapon* (1974) and *Doctor Who and the Deadly Assassin* (1977).

BBC DOCTOR WHO
MASTERFUL
Neil's letter wins him a CD copy of *Masterful*, a new full-cast audio adventure featuring multiple incarnations of the Master. It's out this month from *bigfinish.com* priced £24.99 (CD) or £19.99 (download).


Peri's Alive!!
Really?

The Trial of a Time Lord by Steve Tudor.



Simorgh Jourabchi's Missy watercolour.

even more than the Doctor! I'm so impressed by the complexity and depth of this character, and I love all the different incarnations. I still remember seeing Roger Delgado's Master for the first time. His charismatic approach to this character made me instantly sympathise with him. All the other actors have been fantastic in this role, too. I don't really have a favourite memory, but I was absolutely mind-blown when *two* incarnations of the Master met in *World Enough and Time*/*The Doctor Falls* [2017]. Their chemistry and intense conflict in this series finale was awesome and amazingly written. Watching it was an exciting and emotional experience.

2020 was a difficult year for everyone. Thankfully, there was plenty of *Doctor Who* to keep us all entertained...

Michelle Gomez as Missy and John Simm as the Master in *The Doctor Falls* (2017).

A YEAR TO REMEMBER

AIDEN GOOCH EMAIL

It was great to start off last year with the brilliant Series 12. My top three episodes were *Fugitive of the Judoon* (which I saw being filmed in Gloucester, and where I met Jodie Whittaker), *The Haunting of Villa Diodati* and *The Timeless Children*. The other highlights have been the action figures available in B&M (I especially loved the 'History of the Daleks' set) and the Big Finish audio *Out of Time*, starring David Tennant and Tom Baker. Two of my favourite Doctors joining forces to fight the Daleks – what more could you ask for? Overall, I think it was actually a pretty good year for *Doctor Who*. Bring on 2021!

The Doctor (Jodie Whittaker) in *The Haunting of Villa Diodati* (2020).

DOCTOR WHO
HISTORY OF THE DALEKS #4
5+

Character's History of the Daleks #4.

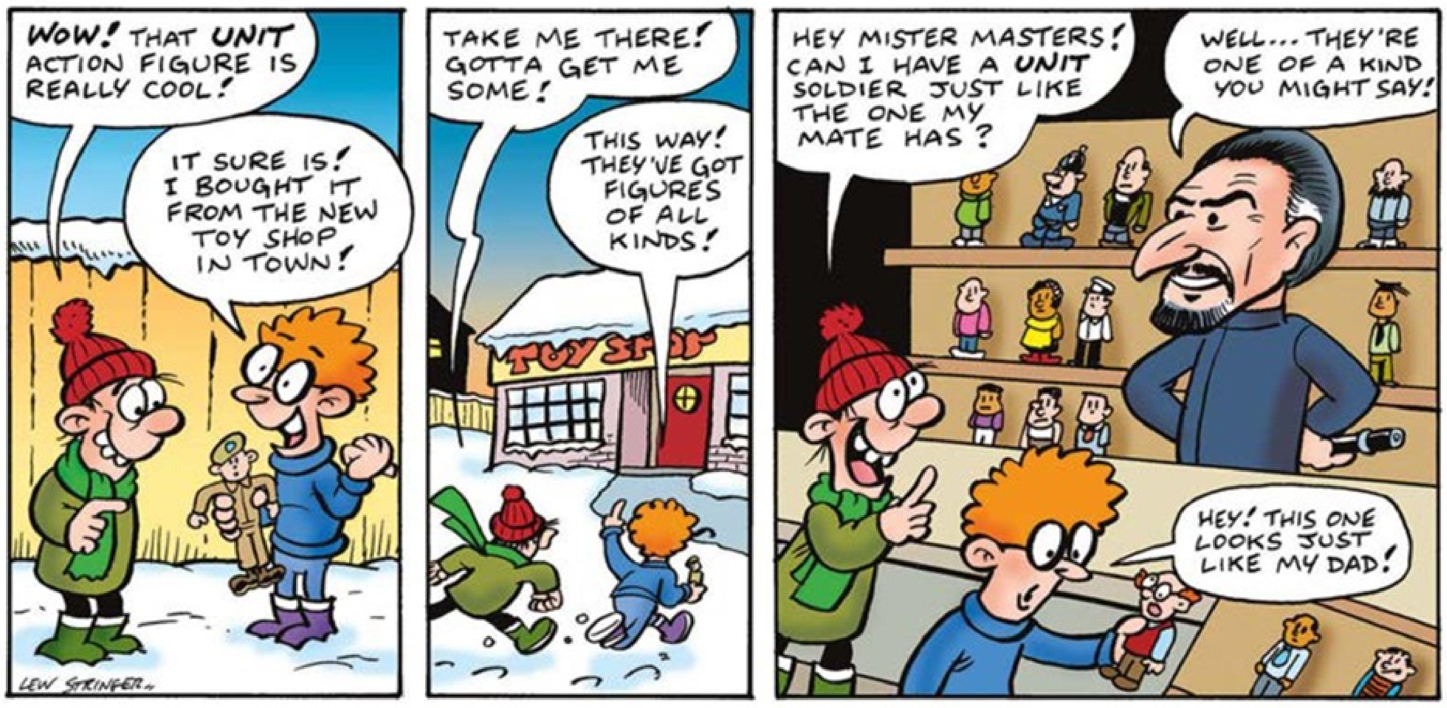
MACAULY CAIRNS EMAIL

My *Doctor Who* highlight of 2020 was right at the start of the year, with the opening episode of Series 12: *Spyfall* Part One. The massive twist at the end which revealed Sacha Dhawan to be the Master was amazing. What a way to kick off the new series!

NICKY ROWE EMAIL

2020 seemed such a long year that sometimes it was easy to forget that we actually had a series at all! But what a hell of a ride it was. We were treated to the shock returns of the Master and Captain Jack, a mystery new incarnation of the Doctor, a Cyber army and the Timeless Child revelations. Series 12 may have proved controversial, but in my opinion it was the most epic, ambitious and world-shattering *Doctor Who* has ever been. As for other highlights, an honorary mention must go to the *Time Lord Victorious* multi-media series, which was a fun and →

The Daft Dimension BY LEW STRINGER


WOW! THAT UNIT ACTION FIGURE IS REALLY COOL!
IT SURE IS! I BOUGHT IT FROM THE NEW TOY SHOP IN TOWN!
LEW STRINGER
TAKE ME THERE! GOTTA GET ME SOME!
THIS WAY! THEY'VE GOT FIGURES OF ALL KINDS!
TOY SHOP
HEY MISTER MASTERS! CAN I HAVE A UNIT SOLDIER JUST LIKE THE ONE MY MATE HAS?
WELL... THEY'RE ONE OF A KIND YOU MIGHT SAY!
HEY! THIS ONE LOOKS JUST LIKE MY DAD!

WHO TUBE

This issue's selection of *Who*-related videos...

TV STAR CHRISTOPHER ECCLESTON
#Lorraine

Christopher Eccleston talks to Lorraine Kelly about playing the Doctor in a new series of Big Finish audio adventures. Go to: *tinyurl.com/9thDoctorLorraine*

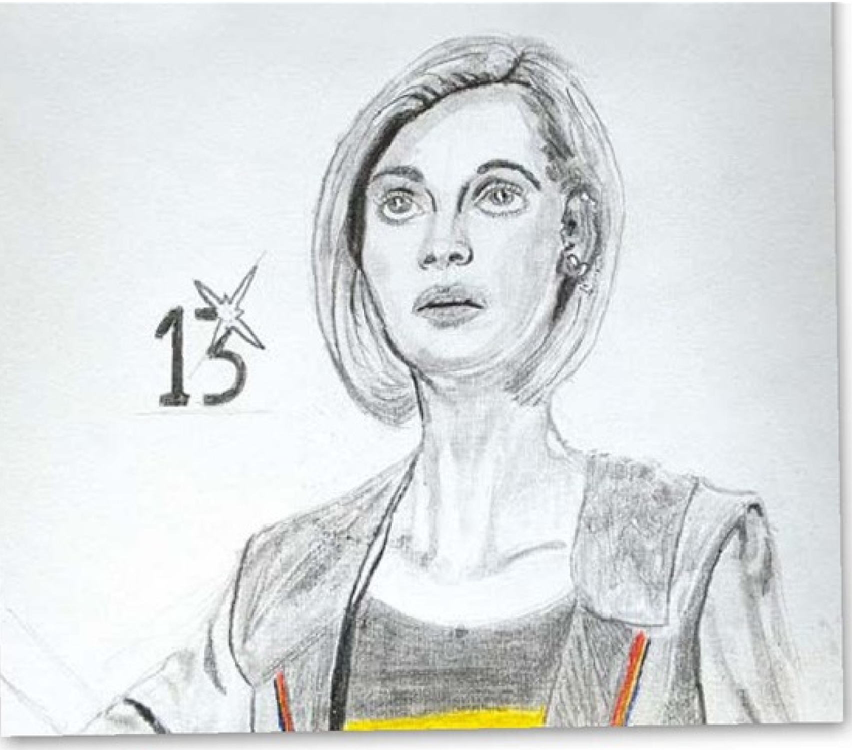
Billie Piper and Matt Smith host an online *Doctor Who* quiz in aid of Refuge, a charity that supports women and children experiencing domestic violence. Go to: *tinyurl.com/BillieMattQuiz*

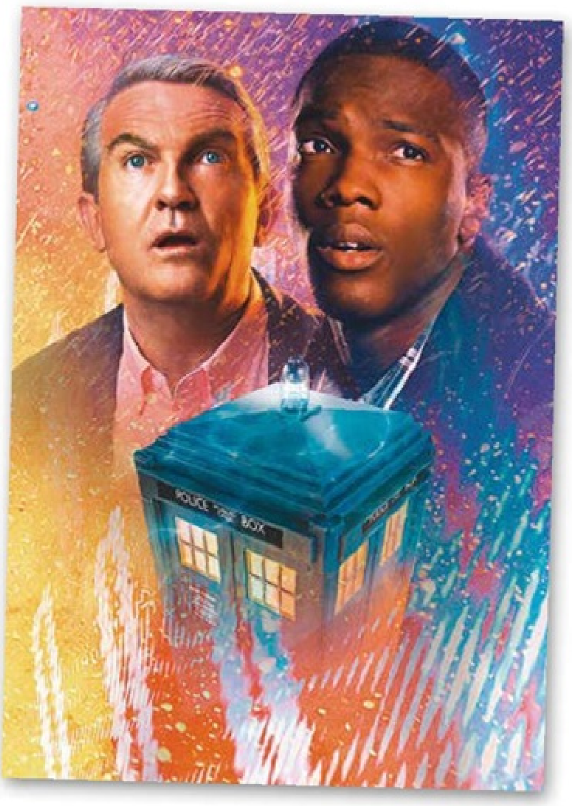
Jo Jones (née Grant) and her husband face off against some unwelcome visitors – just in time for the release of *The Collection: Season 8*! Go to: *tinyurl.com/Season8BlurayTrailer*

Abigail's Song from *A Christmas Carol* covered by Borna Matosic and the *Doctor Who* Lockdown Choir, featuring *Doctor Who* fans around the world! Go to: *tinyurl.com/ALockdownCarol2020*

Doctor Who fans united during the coronavirus lockdowns in 2020 to recreate some of their favourite moments from the series. Go to: *tinyurl.com/HomemadeWhoCompilation*

Galaxy Forum


Simon Forster's pencil sketch of the Thirteenth Doctor.


Ross Muscroft's tribute to Graham and Ryan.

ON TWITTER...

@Kennyeight1 I can remember the original and the best: the wonderful Roger Delgado!

@Jasonbartlett82 I was slightly too young for Delgado, being born in 72, so my earliest memory of the Master is *The Keeper of Traken* when I was eight. I remember being quite confused at this crispy skinned fella turning into the suave, bearded figure of Anthony Ainley.

@pmd12points Surely I'm not the only one who wishes Anthony Ainley always played the Master like he did in *Survival*?

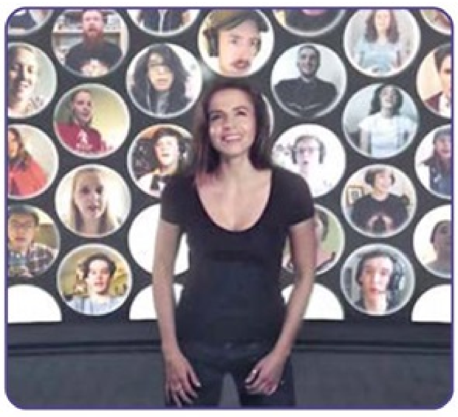
@snuffleorc My first ever *Doctor Who* story as a five-year-old was *Terror of the Autons*. I vividly recall the mask being pulled off the Master, and the same thing happening again in *The Sea Devils*. The Master using a mask in *World Enough and Time* made me feel like a kid again.

@djalewis I loved Professor Yana [Derek Jacobi] in *Utopia*, with the electric cable, hissing "I am the Master!"

@jokerbc67 *Utopia* was my first Master story and I didn't know my *Who* history. Then I started watching classic *Who* in a non-linear, random order. I saw *Frontier in Space* and now I know why Delgado is held in such high regard. *World Enough and Time*/*The Doctor Falls* is my favourite new *Who* Master(s) story.

→ unique puzzle of a story to fill out the autumn months. Some of the releases were great! I'd love to see more of this kind of thing in the future.

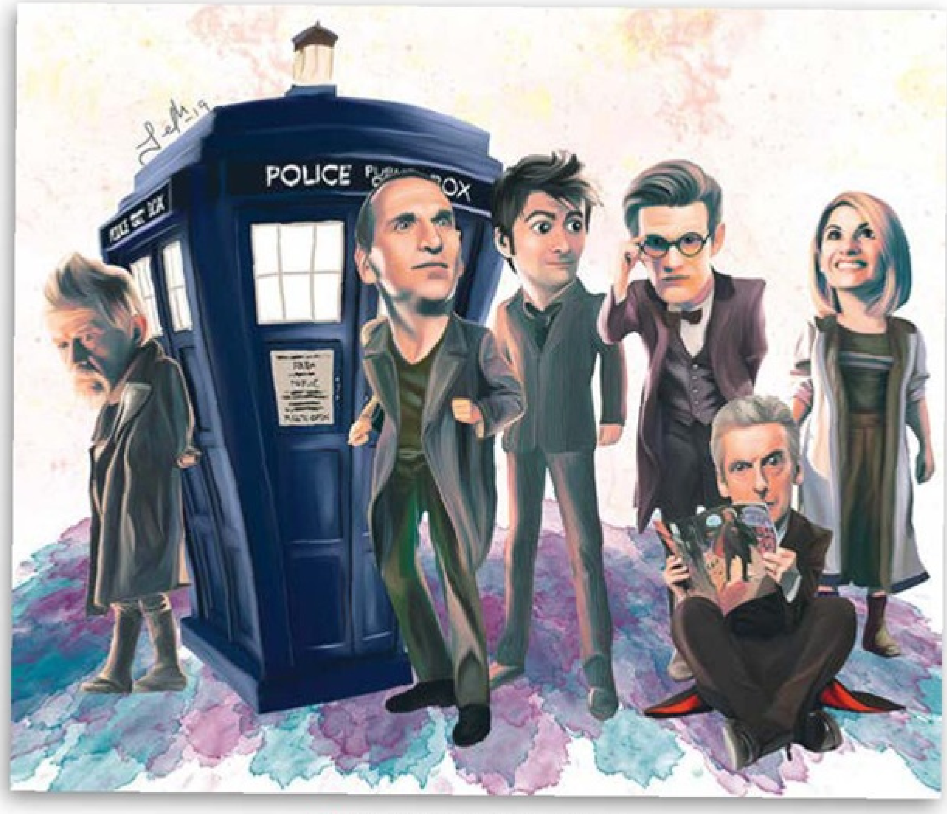
JOHN COOK LONDON
For me, one of the highlights of 2020 was all of the fabulous activities that fans created during lockdown. Quizzes, Tweetalongs, online events or just catching up with friends through Zoom chats... it's all been fantastic. And Series 12 was excellent too, *The Haunting of Villa Diodati* being a personal favourite. But it's the fans and friends who have proven to be the true highlight. Their warmth, humour, creativity and passion are what make *Doctor Who* the greatest thing in the world. 2020 has been a tough year, but the friendships I have within the *Doctor Who* community, both existing and newly forged, went a long way to getting me through it.


The *Lockdown Long Song* featuring Borna Matosic and the *Doctor Who: Lockdown* choir.

The title artwork for *Farewell, Sarah Jane*, by Sophie Cowdrey.

JOE CASSELS EMAIL
While it's not been a vintage year for humanity as a whole, 2020 was a great year for *Doctor Who*. Just as we were reeling from the aftershocks of the revelations of *The Timeless Children*, *Doctor Who: Lockdown* began and we revisited many brilliant episodes with a global audience, plus actors, writers, directors and showrunners chipping in. We also got brand-new bonus scenes and adventures, thanks to Emily Cook. The 'Cook Era' was typified by short, imaginative episodes achieved on no budget whatsoever. Just imagine what she could achieve with some money behind her! Crucially we got to say a proper, poignant farewell to a much-loved character with *Farewell, Sarah Jane*. There wasn't a dry eye in the country. We were so lucky to have *Doctor Who: Lockdown*, even if the circumstances surrounding it weren't ideal.

HARLEE CHINNERY-HART EMAIL
My 2020 *Doctor Who* highlights have to be Series 12 and the Tweetalongs organised by Emily Cook. I am so thankful to Emily for pulling the whole of fandom together in the difficult time of lockdown. My favourite Tweetalong was *The Stolen Earth*/*Journey's End*. It's my favourite story of all time and to be able to share that with fandom and the cast and crew themselves was just magical. I would like to thank Emily for all she did, as the Tweetalongs were a constant highlight of the year for me.



Baby Doctors by Jeph Preece.

MORGANN GICQUEL FRANCE
Doctor Who is not just a show. It's a community. We have just experienced a very difficult year – a time when we really needed the Doctor. And the Doctor came when Emily Cook, like Martha Jones, united us across the world with rallying cries of #SaveTheDay, #TripOfALifetime, (#FishCustard!) and together we watched our favourite show.

More than watching, we celebrated what it stands for: fairness, kindness, togetherness, our ability to turn dark days into light and excitement. A true #FestivalOfOfferings. Emily reminded us that #FearIsASuperpower and it made my small apartment where I was trapped in lockdown feel #BiggerOnTheInside. I witnessed people connecting from everywhere in the world and it made me feel less alone.

This is not just my *Doctor Who* highlight. This is my highlight of 2020 itself. Joining my favourite writers, showrunners (Steven Moffat answering one of my tweets made my week!), directors, actors and composer Murray Gold on Twitter was an incredible experience. And *all that extra content*! Watching the vibrant new videos produced during lockdown, I cried and I laughed, and all of this pushed the numbness away. It felt good to be a Whovian in 2020.

Next issue we'd love to know what you thought of *Revolution of the Daleks*. Please keep sending your letters and artwork to the usual address! **DWM**

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present…

David Tennant and Michael Sheen in *Staged*.

TELEVISION

The second series of *Staged*, starring **David Tennant** and **Michael Sheen** as versions of themselves, began on 4 January. The topical comedy, also featuring **Georgia Moffatt** and **Nina Sosanya**, is available on BBC iPlayer.

Matt Smith has joined the cast of the *Game of Thrones* prequel series *House of the Dragon*, playing Prince Daemon Targaryen. The series is expected to be on screen in 2022.

HOUSE OF THE DRAGON
FIRE WILL REIGN
HBO

Shooting on **Pete McTighe**'s new series, *The Pact*, wrapped on 11 December; it will be shown in the spring. **Julie Hesmondhalgh** and **Laura Fraser** star.

Hulu's *The Great*, about Russia's Catherine the Great, will premier in the UK on Channel 4 in February. The series was previously only available in the US. The cast includes **Charity Wakefield** and **Sacha Dhawan**. Production on the second series is currently underway.

hulu ORIGINAL
THE GREAT

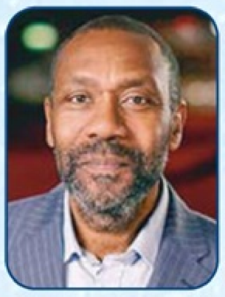
James Hawes is directing the new spy drama *Slow Horses* for Apple TV+. Currently shooting in the UK, the cast includes **Jonathan Pryce**.

Eleanor Tomlinson, **Ian McElhinney** and **Nina Wadia** are currently shooting *The Offenders* for the BBC/Amazon in Bristol. The six-part series is due on screen later in 2021.

Netflix has announced production of *Cuckoo Song*, based on the novel of the same name by Frances Hardinge. The six-part series will be written by **Sarah Dollard**.

Eve Myles returns as Faith Howells for the third and final series of BBC One's *Keeping Faith* in February. **Mark Lewis Jones** reappears as Steve Baldini, while **Celia Imrie** is a newcomer to the show. *Doctor Who* alumni behind the scenes include director of photography **Rory Taylor**, production designer **Stephen Nicholas**, location manager **Lowri Thomas** and producer **Llyr Morus**.

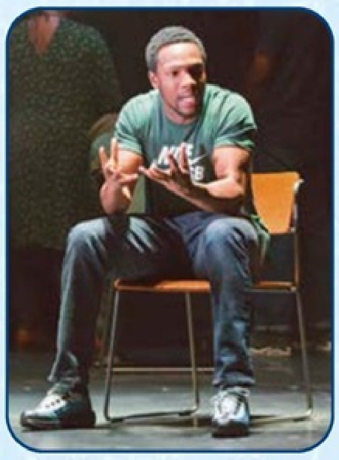
Lenny Henry and **Maxim Baldry** are among the latest cast members announced to have joined Amazon's *The Lord of the Rings* series, which is currently filming.



Lenny Henry.

FILM

Tosin Cole, **Carmen Munroe**, **David Gyasi**, **Jade Anouka** and **Danny Sapani** are among the cast of *Ear for Eye*, an adaptation of the 2018 stage play of the same name (also starring Cole). The film is due to receive theatrical distribution in early 2021, prior to broadcast by the BBC later in the year.



Tosin Cole in the 2018 stage play *Ear for Eye*.

MISCELLANEOUS

Maisie Williams has been appointed as an ambassador for the on-demand nature documentary platform Waterbear.

Leena Dhingra has written her fourth book, *Exhumation,* which is due out in spring 2021.

TOBY HADOKE

Eve Myles as Faith Howells in BBC One's *Keeping Faith*.

OBITUARIES

Barbara Windsor, who played herself playing Peggy Mitchell in *Army of Ghosts*, died on 19 December, aged 83.

Barbara Windsor.

We also said goodbye to a couple of supporting artists earlier in 2020: **Alan Harris**, a council member in *The Face of Evil* (and also alien bounty hunter Bossk in *The Empire Strikes Back*), died on 25 January. **Steve King**, a humanoid Axon in *The Claws of Axos*, died on 29 March.

A radio show, celebrating the great and good of the science-fiction world who passed away in 2020, was broadcast on BBC Radio 4 Extra on 2 January. The programme will be available on BBC Sounds for a month. Those remembered in *Absent Friends: The Seventh Dimension* include **Honor Blackman, David Collings, David Prowse, Diana Rigg** and **Maurice Roëves**.

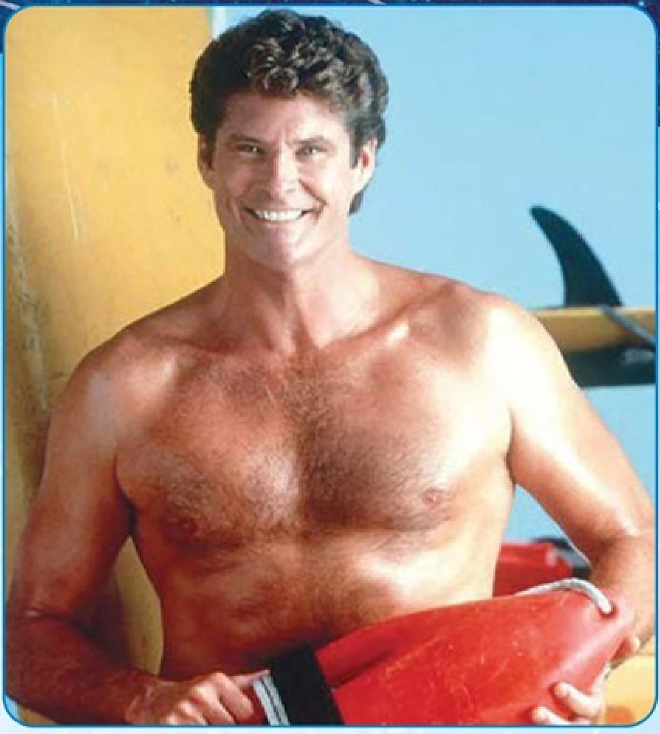
Alan Harris.

David Prowse.

THIS MONTH IN... 1996

WEDNESDAY 10 JANUARY

Paul McGann was revealed as the new Doctor Who on 10 January 1996.



David Hasselhoff as Mitch Buchannon in *Baywatch* (1989-2001).

Below inset from top: The Master (Eric Roberts) in the *Doctor Who* TV movie (1996); Paul McGann as Golic in *Alien*^{3} (1992); the photoshoot for McGann's casting announcement was held at the *Doctor Who* exhibition in Longleat.

So it wasn't *Baywatch* half-man, half-mullet David Hasselhoff, as had been widely reported around the end of October 1993. Nor Eric Idle, as the *Mail on Sunday* had claimed in May 1994. Nor Simon Callow, as *The Sun* had reckoned in August 1995. Nor David McCallum, nor Eddie Izzard, nor Sting, nor any of the names that had been linked with plans to revive *Doctor Who* as an American co-production since the programme had gone off the air in December 1989.

Most importantly, it definitely wasn't David Hasselhoff.

There it was in black and white, at the top of a press release issued by BBC Worldwide on Wednesday 10 January: PAUL McGANN TO STAR IN NEW DOCTOR WHO FILM FOR TELEVISION.

Paul *Withnail and I* McGann. Paul *Monocled Mutineer* McGann. You know. Him with the brothers, we thought.

"Taking on such a role hasn't really sunk in yet," said McGann in the text of the release. "It's just beginning to dawn on me what all this means. Sylvester McCoy is a friend so he's told me everything I need to know! I loved *Doctor Who* as a kid – William Hartnell used to terrify me. My favourite villain was the Yeti, but the Daleks never did it for me – they couldn't run upstairs," he added.

They developed the ability to navigate stairs in *Remembrance of the Daleks*, brackets 1988, we thought. Sylvester should have told you that! But we were more than happy to forgive you, not least because you *weren't the Hoff*.

It was all over the papers the following day, of course. "Star names like Jack Nicholson, Bill Cosby, Eric Idle and Alan Rickman were all in the running as the eighth reincarnation of the travelling timelord [sic]," reckoned the *Daily Express*, which went on to quote a "senior BBC source" who claimed, not quite flatteringly, that "Paul is good-looking but also looks like an alien in a way..." Quite like he had in *Alien*^{3} (1992), in fact – with his hair ferociously cropped in the publicity pictures that accompanied most of the press reports, all taken outside the outsized police box entrance to the old *Doctor Who* exhibition at Longleat House.

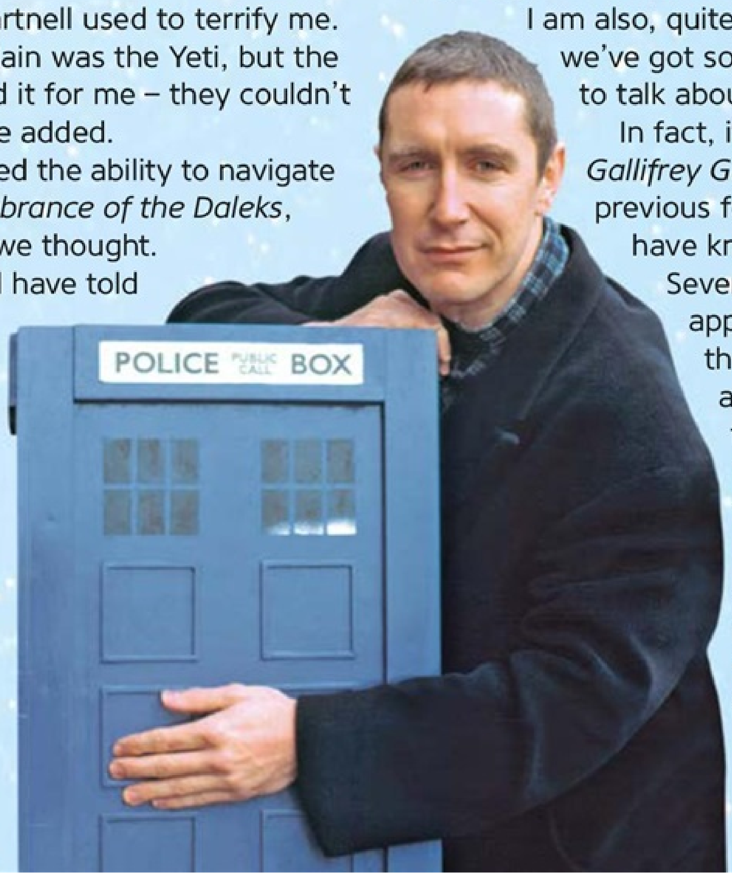
Several of the papers quoted East Ham Who Shop owner Alexandra Loosely-Saul, who professed to being absolutely delighted: "Paul McGann has just the right, silent, mysterious quality that *Doctor Who* needs." He needn't be silent, we thought. He just needs not to sing soft rock ballads by the Berlin Wall, that's all.

Over at *The Independent*, **Doctor Who Magazine** editor Gary Gillatt spoke for us all when he wrote an open letter to Paul: "Thousands of *Doctor Who* fans around the world have waited for more than six years for a new episode of their favourite TV programme. As the full-time editor of a magazine devoted solely to *Doctor Who*, I am also, quite frankly, relieved that we've got something new to talk about."

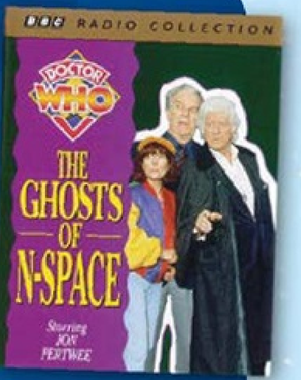
In fact, if you'd been reading *Gallifrey Guardian* over the previous few months, you'd have known that the Seventh Doctor would appear at the start of the TV movie and that a new Master would feature in it, too – "although rumours that the Master will be a snake-like alien and the Doctor will have a love affair with his companion are, as yet, unconfirmed" (according to **DWM** 233, in November). You'd also have known that "the British end of the partnership" was keen for McGann to play the lead (**DWM** 234, in December).

But there had been so many false dawns that we hadn't quite dared believe any of it, not before that rather wonderful Wednesday. *Doctor Who* was back, and Paul McGann was Doctor Who, and everything was going to be all right. We thought.

Eight days later, a second press release confirmed that filming was underway in Vancouver, with some feller called Eric Roberts playing the Master. Eric who? At least it wasn't the Hoff. **ALAN BARNES**



ALSO THIS MONTH



Saturday the 20th Jon Pertwee returned as the Third Doctor, alongside Elisabeth Sladen as Sarah Jane Smith and Nicholas Courtney as the Brigadier, when the first episode of the six-part audio adventure *The Ghosts of N-Space* aired at 7.00pm on Radio 2. Returned for the last time, as it sadly turned out.

Above from top: The cassette release of *The Ghosts of N-Space* (1996); Elisabeth Sladen (playing Sarah Jane Smith) and Jon Pertwee (the Doctor) recording the adventure in 1994.

STUDIO 84

RUSSELL T DAVIES is recreating some classic 1980s *Doctor Who* for his new Channel 4 drama. **BENJAMIN COOK** was on set for the second coming of *Resurrection* – sorry, *Regression! – of the Daleks…*

A
DECK
SEC 10 HALL 03
SYSTEM FAILURE

"How d'you fancy Olly Alexander as an actor in the mid-80s fighting for his life on board a spaceship..." is the sort of thing Russell T Davies still, inexplicably, texts **Doctor Who Magazine** every now and again. "And then the wall explodes," he continues, "and THREE DALEKS glide in?! How HILARIOUS. It'll be a hoot. And Phil [Collinson]'s producing it."

So a month later, **DWM** is at Manchester's Granada Studios, where actor, pop prince and gay icon Olly Alexander is on his knees in front of three Daleks. It's October 2019 – back before COVID, if you can remember such a time – and the Years & Years frontman (if you're over 40, Google them – or ask your kids) is playing Ritchie Tozer, a jobbing actor, in Russell's five-part, 1980s-set drama, *It's a Sin*.

And that's why we're here: in episode four, Ritchie gets a part in *Doctor Who*.

Olly can barely contain his glee. "We're shooting a scene where the Daleks are, basically, docking on our spaceship," he tells **DWM**, "and coming to exterminate us." His voice drops to a whisper: "I can't quite believe I get to do this!"

It's a Sin's distinguished cast also includes Stephen Fry, Neil Patrick Harris, Shaun Dooley, Keeley Hawes, Tracy-Ann Oberman, Lydia West and newcomers Callum Scott Howells, Nathaniel Curtis and Omari Douglas. But on set today, all eyes are on the boys from Skaro. The Dalek trio is causing quite a buzz.

DWM meets Denise from Channel 4's publicity department. "This is the most exciting thing I've ever seen," she says, "and I've got drunk with Kiefer Sutherland."

Daleks beat Sutherland?

"Yeah, because I'll *remember* this." Denise shrugs, then smiles. "I'm such a Whovian!"

Across the studio, Phil Collinson is staring purposefully at a camera monitor. Is he OK? "Stressed as ever," he replies. "*Doctor Who* never quite goes how you want it to." Phil produced almost every *Doctor Who* episode from 2005's *Rose* to 2008's *Journey's End*, so he knows what he's talking about.

Today must be weird for him? "So weird. A massive case of déjà vu. Also, this era of *Doctor Who* is the one I grew up watching. By the 1980s I was properly obsessed. *Doctor Who* was a really positive influence in quite a dark decade for me. So this is a chance to recreate a bit of *Doctor Who* that I grew up loving."

But *which* bit? It looks to **DWM** like a Peter Davison story. Specifically 1984's *Resurrection of the Daleks*. Very specifically the prison station airlock sequence – the Daleks vs humans shoot-out – recorded in Studio 8, BBC TV Centre, on 22 September 1983. This set is an almost exact replica. One of the Daleks is a *Resurrection* original. Olly and his fellow starship troopers are carrying hulking great guns and wearing khaki boilersuits and pointy green hats. (Phil: "I love those hats!") So far, so Saward.

"And we want to give a sense of what a 1980s TV studio was like," adds Phil, "so we've got period lights and cameras... You might even catch the back of a man in a Hawaiian shirt wandering around..." →

> "WE WANT TO GIVE A SENSE OF WHAT A 1980S TELEVISION STUDIO WAS LIKE." PHIL COLLINSON

SEC 10 HALL 03
SYSTEM FAILURE

Opposite page: Daleks on the set of the new Channel 4 drama *It's a Sin*. Photographed for **DWM** by Ben Blackall.

Opposite page top: The sequence from *Resurrection of the Daleks* (1984) that inspired *It's a Sin*'s *Doctor Who* homage.

Top: The airlock set at Manchester's Granada Studios.

Above centre: *It's a Sin*'s producer Phil Collinson.

Right: "This is a chance to recreate a bit of *Doctor Who* that I grew up loving," says Phil.

SEC 10 HALL 03
▼ SYSTEM F ILURE ▼

Above left: Daleks blast through a space station wall, in pursuit of the Crystal of Orr.

Above right: "Settings on maximum!" Olly Alexander (centre) as Ritchie Tozer.

Right inset: Director Peter Hoar on the set of the *Doctor Who* episode *A Good Man Goes to War* (2011).

Below: Two imagined *Radio Times* listings, created for DWM by Russell T Davies.

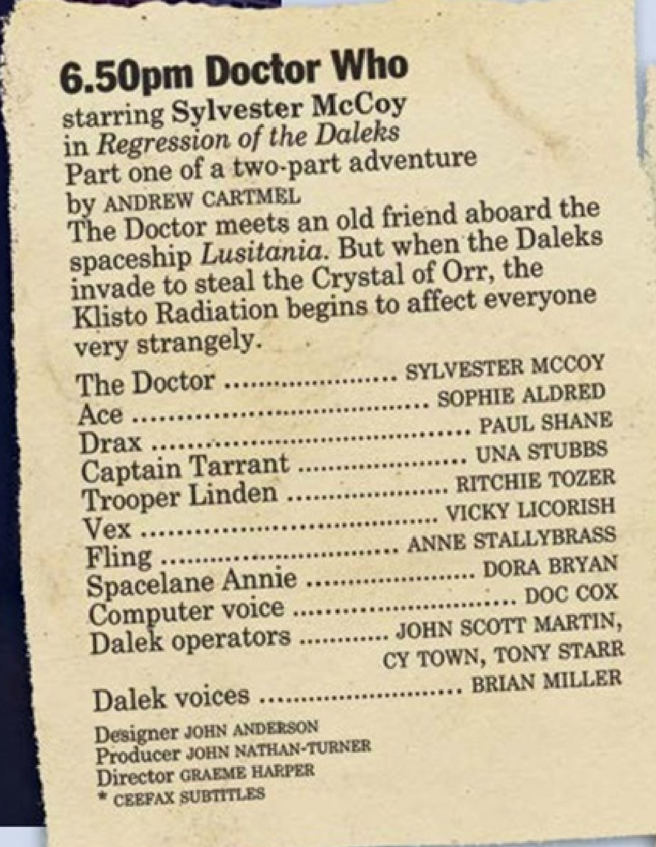
→ However, *It's a Sin* takes some creative liberties: episode four is set in March 1988. So Ritchie's *Doctor Who* is more of a mash-up between *Resurrection* and 1988's *Remembrance of the Daleks* – "in this parallel universe that we live in," clarifies Russell, when we talk later.

For younger viewers who weren't alive in the 1980s (but know everything about it from watching Netflix's *The Crown*), will *It's a Sin* carry an on-screen warning that this Dalek story is, essentially, a work of fiction?

"No," says Russell.

He's calling this imagined 80s serial *Regression of the Daleks*, and no one can stop him. Below you can see Russell's imagined *Radio Times* billings. "Look, Ben, in a world where the *Brain of Morbius* Doctors have been validated on screen, I think *Regression of the Daleks* can be canon. Frankly, it's going to be a novel one day. It's probably going to be a film. All these things will happen."

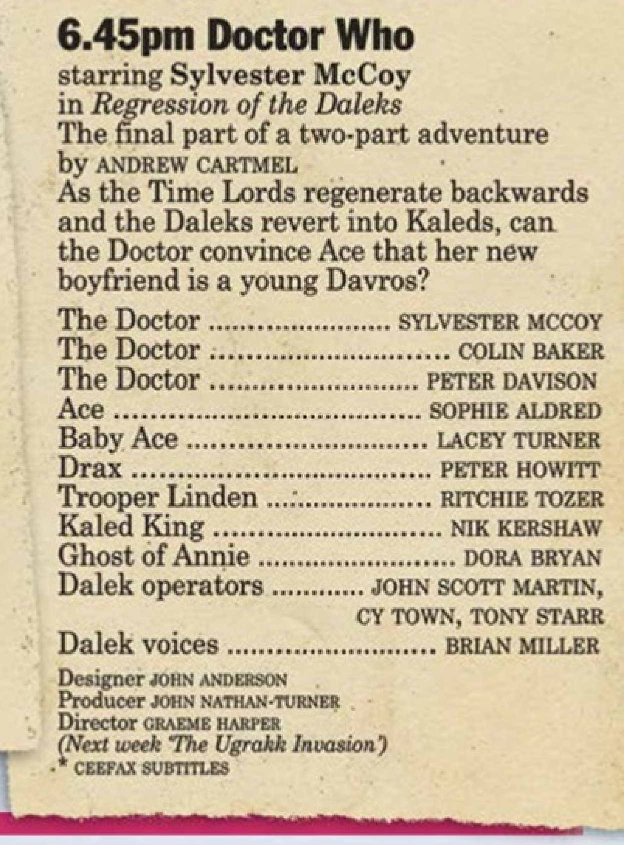
But how did he get the rights to use the Daleks in a Channel 4 show? "Through the normal channels," says Russell. "The Terry Nation Estate. The BBC. They could have said no. But, let's say, they smiled favourably upon me. It's always been that way, actually. When I did *Queer as Folk*, we got the rights to K9" – the Doctor's robot dog made a cameo appearance in Russell's boundary-breaking 1999 drama – "and that was quite easy. People get a bit of money and they're happy. The Daleks were expensive, but it was allowed for in the budget. And I checked with Chris [Chibnall]. It would've been very odd if he'd heard about this second-hand from some lawyer."



6.50pm Doctor Who
starring **Sylvester McCoy**
in *Regression of the Daleks*
Part one of a two-part adventure
by ANDREW CARTMEL
The Doctor meets an old friend aboard the spaceship *Lusitania*. But when the Daleks invade to steal the Crystal of Orr, the Klisto Radiation begins to affect everyone very strangely.

The Doctor	SYLVESTER MCCOY
Ace	SOPHIE ALDRED
Drax	PAUL SHANE
Captain Tarrant	UNA STUBBS
Trooper Linden	RITCHIE TOZER
Vex	VICKY LICORISH
Fling	ANNE STALLYBRASS
Spacelane Annie	DORA BRYAN
Computer voice	DOC COX
Dalek operators	JOHN SCOTT MARTIN, CY TOWN, TONY STARR
Dalek voices	BRIAN MILLER

Designer JOHN ANDERSON
Producer JOHN NATHAN-TURNER
Director GRAEME HARPER
* CEEFAX SUBTITLES



6.45pm Doctor Who
starring **Sylvester McCoy**
in *Regression of the Daleks*
The final part of a two-part adventure
by ANDREW CARTMEL
As the Time Lords regenerate backwards and the Daleks revert into Kaleds, can the Doctor convince Ace that her new boyfriend is a young Davros?

The Doctor	SYLVESTER MCCOY
The Doctor	COLIN BAKER
The Doctor	PETER DAVISON
Ace	SOPHIE ALDRED
Baby Ace	LACEY TURNER
Drax	PETER HOWITT
Trooper Linden	RITCHIE TOZER
Kaled King	NIK KERSHAW
Ghost of Annie	DORA BRYAN
Dalek operators	JOHN SCOTT MARTIN, CY TOWN, TONY STARR
Dalek voices	BRIAN MILLER

Designer JOHN ANDERSON
Producer JOHN NATHAN-TURNER
Director GRAEME HARPER
(Next week 'The Ugrakk Invasion')
* CEEFAX SUBTITLES

It's a Sin is directed by another *Who* alumnus, Peter Hoar (2011's *A Good Man Goes to War*). "Choose a Dalek you like the look of," he tells Olly and the troopers, "and fire at it. Everybody react!"

"When they come through, do you want the Daleks to say, 'Exterminate, exterminate'?" asks Simon, the first assistant director. "Even in rehearsal?"

Peter gives him a look and a grin, as if to say, "Well, duh! Of course!"

For Peter, this scene isn't just technically challenging – "Things blow up, Daleks move on, lights go up on Daleks' eyes, emergency lights flash, costumes, props... so much can go wrong!" – but also tonally. "I wouldn't say *parody*," he muses, when asked how he's pitching it. "It's a *homage*. We're not taking the mick. I've been a massive *Doctor Who* fan since I was nine or ten, so I don't want to sully that. I owe a debt to *Doctor Who*.

> "CHOOSE A DALEK YOU LIKE THE LOOK OF AND FIRE AT IT." PETER HOAR

"Olly, on the other hand, was born in 1990, so bless him, he has no recollection of *Doctor Who* in the 80s. Which is very sad. It's his loss. I sent him a clip of *Resurrection of the Daleks* and said, 'Look, 14 minutes in, that's where this scene happens. You see Rula Lenska [Dr Styles] doing her best. That gives you an idea of where to pitch the acting.' We often look back at 80s *Doctor Who* and go, 'God, they were hamming it up.' But they totally believed in it. They were committed, they were in a spacecraft, they were running away from Daleks... So that's the key: having the same commitment to that part as you would any other."

"Surround the airlock! All weapons primed!" yells Olly, crouching behind a barricade and taking aim. "Pew, pew! PEW!" Now Olly is making the gun noises out loud. He's reminded *not* to do that on the actual take. "Oh. Ha ha. Sorry!"

Phil is smiling. "I've worked a lot with Daleks, obviously, and they still make me a bit giddy. A bit excited. A bit scared. They're just beautiful. It's funny to be here on a set full of people who haven't worked with them before. It's like going back to 2005. You just see everybody get a bit... gooey."

Also, producing *It's a Sin* is the first time he's worked with Russell since leaving *Doctor Who*, in 2008. "I feel really privileged," says Phil, "because this is a show that's so close to his heart. I'm thrilled to be trusted with it. It's terrifying, but also a huge pleasure."

Surprisingly, most of *It's a Sin* isn't about Daleks and spaceships. The show follows a group of young people who leave home and move into a London flat in 1981, charting their lives over the next decade against the backdrop of the AIDS epidemic. "I was 18 in 1981," says Russell, "so my entire gay life has been in parallel with that virus. So finally – *finally* – I've grown up and written a drama about it. But I've been writing about it [implicitly] for a long time, is the truth. I think that'd be true of anyone writing about gay men, who's my age and lived through that time."

What was Russell like in the 80s? "I was very quiet, and tall, and slim, and beautiful. And a very, very hard worker – which I still am. You've seen what I was like on *Doctor Who*. It wasn't just *Doctor Who* that made me like that." The 1980s, he says, was "one of the most pivotal decades of my life. No wonder I've written a drama covering those ten years – '81 to '91 – where you become yourself, because that's what I did. So much of this show is based on people I knew. A lot of my friends went to live in London and lived in a flat they called the Pink Palace" – a name Russell has co-opted for the flatshare in *It's a Sin*.

"Much of *It's a Sin* is based on my friend Jill, who really was a far better human being than me and spent time on the AIDS wards. Lo and behold, this time last year, I opened up **Doctor Who Magazine**, the one that had an article about pantos [issue 546]... and there was Jill singing next to Mary Tamm! Because Jill used to appear in [1980s *Doctor Who* producer] John Nathan-Turner's pantos. So I used to go to parties at the Pink Palace, where I swear I was a whisker away from bumping into JNT."

Russell watched *Doctor Who* throughout the 80s. "But it was no way cool to be a *Doctor Who* fan. Not that I'm interested in being cool. But it was a slightly shameful thing. I remember having a one-night stand once with a man who spotted a *Doctor Who* book on my shelf and went, 'Hey, I was a soldier in *The Caves of Androzani*.' I went, 'Oh? What's that?' I literally shrugged it off! How ridiculous. I was too embarrassed to say, 'What was it like being in *The Caves of Androzani*? Did you meet John Nathan-Turner?!'"

In later years, Russell's *Doctor Who* shame faded. "I just got over myself," he says. *Remembrance of the Daleks* in particular gave him →

"THE BOYS ARE BACK"

Eric Saward delivered his scripts for *Resurrection of the Daleks* (under its original title, *The Return*) in November 1982 – the month that Channel 4 launched. Almost 40 years later, he's "intrigued" to learn that part of that serial is being resurrected for a Channel 4 drama. "I'm looking forward to seeing what they've made of it," he says, "and if it's as I recall – as I was actually there. I hope they had more money than we did!

"Russell T Davies is an excellent writer. He's inventive and clever, and that's greatly appreciated, because there's some pretty rough drama out there. So it's nice to be able to rely on somebody to do it very well."

Was *Resurrection* 'rough drama'? "The fans say it's this wondrous thing. To me it's just a story that I had great hopes for that weren't achieved. It was a particularly rocky time on *Who*," admits Eric, who also script-edited the show from 1982 to 1986.

"But I watched the first episode [of *Resurrection*] this morning, and I was surprised at how pacy it is. It's a faster, sharper thing than I recall. It's all action, action, action. It hasn't aged quite as badly as some stories." He wrote the shoot-out in the airlock – recreated in *It's a Sin* – to "grab the audience's attention. It's saying, 'The boys are back!'"

Daleks vs humans: what's not to love, eh? "Yes, when I wrote a *Doctor Who* script, they brought in extra extras for me to kill. It was a pleasure and a delight. It brought out the psychopath in me."

Eric's comic series, *Lytton* (out now) and *Orcini* (published in June 2021), are available from *www.cutawaycomics.co.uk*

Top left: "Exterminate!" Ritchie and his fellow troopers face down the Daleks.

Top right: The corresponding scene in 1984's *Resurrection of the Daleks*.

Above inset: *Resurrection* writer Eric Saward.

Far left: Russell, during the making of *It's a Sin*. Photo by Ben Blackall.

Left from top: Russell in 1983; Russell with his dad Viv and nan Violet circa 1984; Russell with BBC1's *Why Don't You...?* team members David Evans, Benjamin Rory Slade and assistant floor manager Mags circa 1987. Photos © Russell T Davies.

Above left: Nathaniel Curtis plays Ash Mukherjee in *It's a Sin*. Photo by Ben Blackall.

Above centre: Sophie Aldred (as Ace) and Dursley McLinden (Sergeant Mike Smith) in *Remembrance of the Daleks* (1988).

Above right: Russell takes a selfie with the cast of *It's a Sin*. From left to right – Olly Alexander, Nathaniel Curtis, David Carlyle, Omari Douglas, Lydia West and Callum Scott Howells. Photo © Russell T Davies.

Below left inset: Late-80s *Doctor Who* script editor Andrew Cartmel.

Below right: Satellite 5 in orbit circa 200,000 AD, in *The Long Game* (2005).

Bottom right: Russell with husband Andrew Smith, who passed away in 2018. Photo © Russell T Davies.

→ hope. "I did love those Sylvester McCoy years. The show felt much more open."

Then, one night at the Pink Palace, Russell met Dursley McLinden, who'd played RAF sergeant – and Ace's love interest – Mike Smith in *Remembrance*. "What a beautiful boy! He was one of Jill's friends and one of the first people I ever met who'd been in *Doctor Who*. I went to Jill's 30th and there he was. He was already very ill, but he was so hilarious and lovely. I was thrilled to meet him."

McLinden died in 1995. He was 30 years old. "He had one of the best smiles I had ever seen," Sophie Aldred (Ace) wrote in **DWM** at the time. "I last saw Dursley at Joe Allen's restaurant in London. Even though he was walking with the aid of crutches and looking peaky, his smile was as dazzling as ever… We chatted about old times. He was always tickled by having appeared with the Daleks… Although we never actually spoke about his illness, I knew then that I wouldn't get many more chances to see him."

"He became very wonderful in his AIDS activism when he was ill," Russell remembers, "but to me he was that boy from *Remembrance of the Daleks*. That's why I knew I had to write a Dalek scene in *It's a Sin*. I didn't do it as a joke. It's not me going, 'Hooray, let's get a few pages in **Doctor Who Magazine**.' It, literally, felt natural. I was really desperate to do it. It's a little smile towards Dursley, who I loved. I did it for Dursley."

> "YOU'RE WRITING ABOUT DEATH, BUT TO DO THAT YOU HAVE TO SHOW THE LIFE BEING LIVED."
>
> RUSSELL T DAVIES

It's a Sin might sound like a tough watch in places but, as you'd expect from a Russell T Davies drama, it's also beautiful, funny, uplifting, compassionate and honest. It muses on love and family and friendship. "And that's the point," says Russell, "because I'm writing about people I miss.

"You also have to factor in that Andrew died two years ago." Andrew Smith, Russell's husband and partner of 20 years, died of a brain tumour in 2018. "So I was, by chance, in the right state of mind to write about that power of missing someone. In order to miss them, you've got to love them. So I had to create characters you'll love.

"But I never wanted to make death graphic. You don't want to fetishise it. And it would be wrong to say that the death scenes in *It's a Sin* are the only bits of Andrew in the scripts. All the bits where they're having a laugh, when they're young, the relationships, the flare-ups, the intimacy… that's all him as well. So you're writing about death, but to do that you have to show the life being lived.

"And Ritchie isn't an actor with a middling, normal career just because it's fun – although I do have enormous fun with it, let's be honest. But because there's always a danger with people who die young that someone remembering all those boys will say, 'Who knows what great doctors we lost? Who knows what cures for cancer we lost?' And I don't think that matters. You don't have to grow up to be a great doctor or discover the cure for cancer. You can be a daft actor appearing in two episodes of an ITV soap, and doing a bit of panto and an episode of *Doctor Who*. Your life is just as valid, and just as important, and just as beautiful as any great star." **DWM**

***It's a Sin* airs on Channel 4 from 22 January.**

"IF I TURNED THEM DOWN, I HAD GOOD REASON…"

Russell T Davies wrote his first *Doctor Who* script in the mid-1980s. "It was a Colin Baker story, I'm sure, where he fought these warriors. I typed it all out on a manual typewriter. I'm not sure I ever sent it to anyone. My God, that story was terrific. A little girl with psychic powers, and these 'Tungsten Warriors' had been hired to hunt her down on Earth."

Later, Russell sent the BBC a different story idea – about a vast alien corporation controlling the Earth through news transmissions. It was rejected, but eventually he turned it into his 2005 episode *The Long Game*.

"I knew that Russell submitted one," says Andrew Cartmel, *Doctor Who*'s late-80s script editor. "Didn't Steven Moffat as well? I did look at every script and wrote back to anyone who I thought had potential. If I turned them down, I had good reason. Sorry, guys! All I can think is that Russell or Steven might have submitted scripts that were like the *Doctor Who* of yesteryear, where the Doctor would refer to the TARDIS as 'old girl', and instantly I'd have felt they were on the wrong wavelength."

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LOVE THE SINNER

OLLY ALEXANDER stars as Ritchie Tozer in *It's a Sin*. But what does he make of Daleks, big guns, and resurrecting a *Doctor Who* classic from – ahem – years and years ago? **BENJAMIN COOK** finds out.

Photographed for **DWM** by **BEN BLACKALL**

I*t's a Sin* means the world to Olly Alexander. "It's a real privilege to be involved in queer storytelling," says the 30-year-old actor turned chart-topping pop star (turned actor again). "Especially when Russell T Davies is involved."

Sitting in his dressing room at Granada Studios, Olly is wearing a green jumpsuit and matching hat fashioned after a prison station uniform from a 1984 episode of *Doctor Who*. Surely storytelling doesn't *get* much queerer than this? But Olly's thrilled: "I get to be a small part of such an iconic TV show – *Doctor Who* – in this quite brilliant roundabout way, so I'm very, very happy. Russell's a huge *Doctor Who* fan, isn't he? And he's such an amazing writer. He's written so many incredible characters, and many of them have been queer. And *Queer as Folk* was such an iconic TV show for me growing up..."

Russell's pioneering 1999 drama was a milestone in LGBTQ+ representation on TV. "It's the first show that was brave enough to show gay relationships in all their flaws and glory," says Olly. "It really, really influenced who I am as a gay man. We used to watch it at my friend Cass' house, because she had a TV in her room. We'd all go over and watch it in secret. I remember it being like the most scandalous thing ever.

"I've been trying to work out his magic," Olly continues, "because I'm quite in awe of Russell. The way he writes characters: they're ordinary people that are extraordinary. Which is true to life. We're all ordinary in some ways and extraordinary in others. It's such a dream to play one of them, because *all* Russell's characters are screwed-up people."

"IT'S SO IMPORTANT THAT STORIES LIKE RITCHIE'S ARE TOLD – AND IN SUCH A BEAUTIFUL WAY."

Last night, Russell texted **DWM**: "So excited for you to meet Olly. I think, to be honest, in my considered and careful opinion, after seeing two days of rushes, he might be the greatest actor I have ever worked with. The. Greatest. I mean it. He is absolute magic. It's like there's a laser between him and the camera. There aren't many out, gay actors who could handle a part like this. He is a sensation. An absolute sensation."

"I was very nervous," says Olly, when asked about his *It's a Sin* audition. "But if I feel scared, it's usually a sign it's something I should do." He hadn't acted since 2015 – he's been busy being a pop star – "so coming back and playing someone like Ritchie... it's just been a dream, really. It's so important that stories like Ritchie's are told – and in such a beautiful way, because it's Russell's words. It does feel like a really special project."

Watching Olly rehearse this morning, **DWM** noticed him making *pew*, *pew*, *pew* noises as he fired at Daleks.

"Yeah! I think if you give an actor a big gun, they get very excited. They're like little kids." And this is why he became an actor, right? "Totally! I've always wanted to play, like, a space warrior where I can run around and shoot aliens, and this is probably the closest I'm ever gonna get." Of the Daleks themselves, he confides: "I'm learning their secrets! The guys that... you know... help operate them... puppeteers? I don't know what you call them. But I'm fascinated. It's a bit surreal, actually, to be in front of a Dalek. They've got such a rich history."

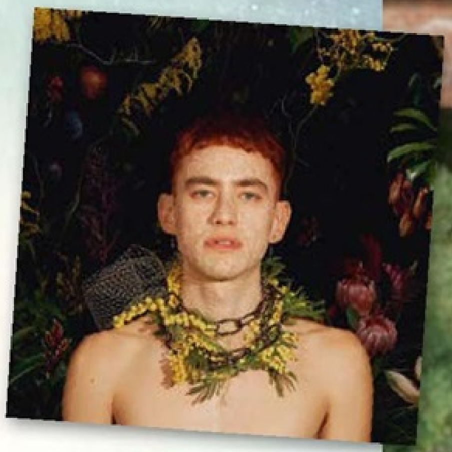
Olly was born in July 1990, seven months after *Survival* aired, so he narrowly missed out on *Doctor Who*'s original run. What are his impressions of the 1980s, as someone who wasn't there? "I was always told it was the decade that fashion forgot...?" But he can't believe that. "Now it's the decade that everyone wants to emulate. I was a teenager in the 2000s. I remember looking back on the 80s and the New Romantics and being so jealous that all the boys could get away with wearing make-up and these amazing outfits.

"Also – a time before mobile phones – which is always nice. My friend was telling me he always carried a pencil around in his pocket, because if someone gave you their number... Is that what people did? I was like, 'Oh, that's *good*.' I'm going to start carrying around a pencil, just in case."

Researching the 1980s AIDS crisis for his role in *It's a Sin* was "eye-opening", says Olly, "and humbling. It's this horrible trauma – like a dark shadow. It's a collective trauma, amongst gay men especially. When I was a teenager, coming to terms with my own sexuality, I thought of AIDS as this big scary thing that was in the past. Now we're living in this age of information, and that's amazing, but there's still such a stigma around AIDS and HIV. There's a deep need to understand what happened. That's why I'm so happy this show's being made."

As an outspoken advocate of LGBTQ+ rights, he explains: "I'm in a very unique position. I'm a singer in a band, and we get up and perform in front of thousands of people. Ever since I started, I've put advocacy at the forefront and made that part of everything I do. That's why it's amazing to be working on this show. I consider it another part of advocacy in many ways. I'm getting to work on this project with other queer people and tell this story.

"I want to be able to look back at this moment in my life and say I used that for something that wasn't just about playing songs. Being an artist and playing music is amazing – you don't *have* to do more than that. But for me it's important to say something. It always has been, I suppose. My mum asked me, actually. She was like, 'Why do you do it?' And I was like, 'I don't know, Mum!'" **DWM**

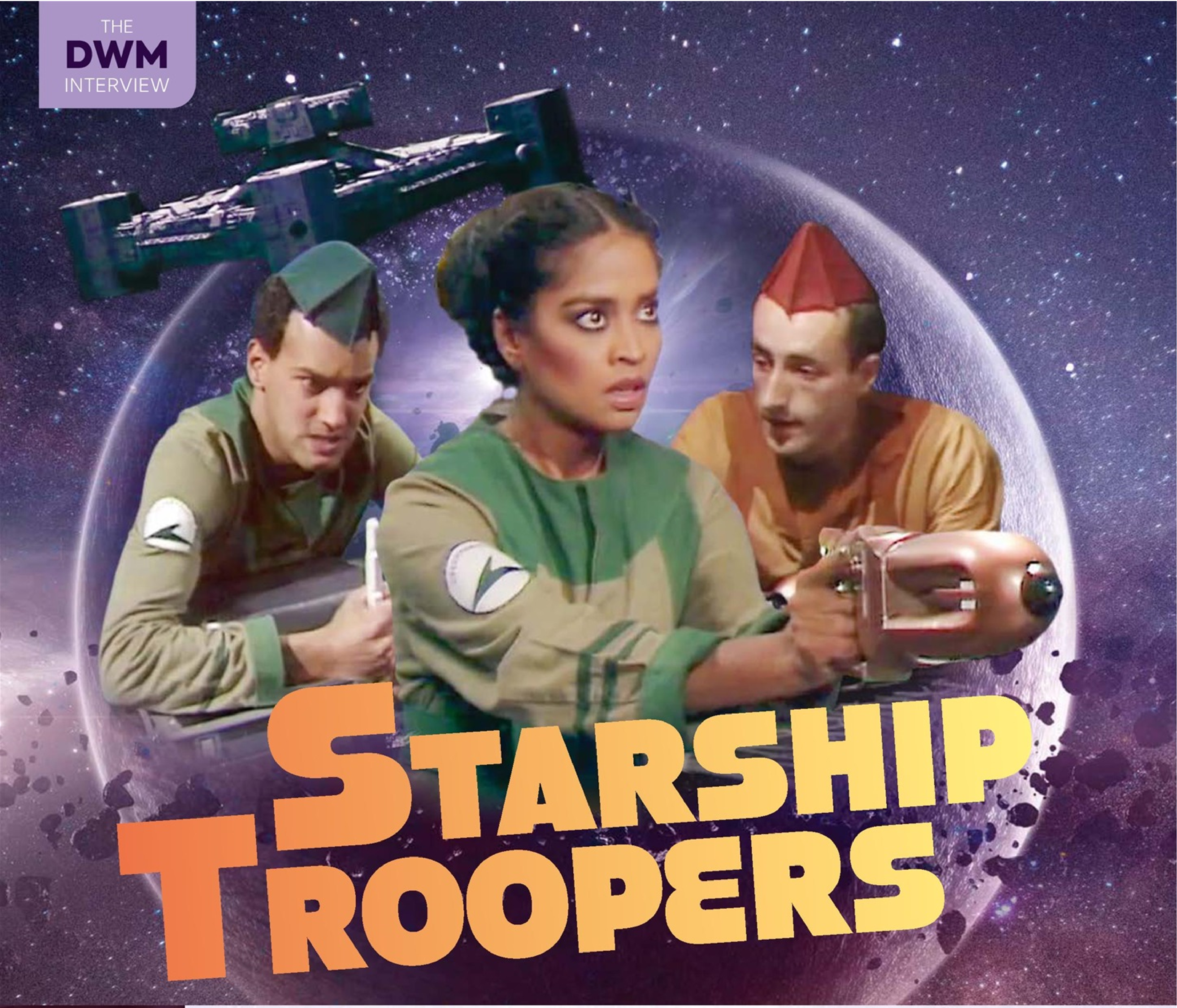


Opposite page: Olly Alexander (Ritchie in *It's a Sin*) wearing his *Resurrection of the Daleks*-inspired costume.

Above left inset: Years & Years' second studio album, 2018's *Palo Santo*, features Olly on the cover.

Above right: Vince (Craig Kelly), Stuart (Aidan Gillen) and Nathan (Charlie Hunnam) in Russell T Davies' 1999-2000 drama *Queer as Folk*.

Below: Ritchie Tozer takes aim.



STARSHIP TROOPERS

All aboard the prison ship! **BENJAMIN COOK** tracks down three of Ritchie Tozer's real-life counterparts who, as jobbing actors in the 1980s, made their mark on *Resurrection of the Daleks*...

JOHN ADAM-BAKER

Above: John Adam-Baker, Sneh Gupta and Nigel Tisdall as prison station crew members in *Resurrection of the Daleks* (1984).

Right: John Adam-Baker today. "It was great to be part of such a long-running cult series."

Photo © John Adam-Baker.

"Television was a very desirable medium to work in. But I was often overlooked for roles," says John Adam-Baker, "essentially because of my appearance.

"I'm mixed race. I never knew my parents. I was brought up in care. But it was reasoned that my father – this was the 1950s – was probably from the Caribbean, and my mother was white. That meant that when it came to casting, certainly in television in the 1980s, my agent got quite frustrated. She'd say, 'It's a struggle to know how to cast you – *where* to cast you.'" But performing was John's lifeblood. "I didn't feel comfortable doing anything else."

He trained at London's Mountview Theatre School in the 1970s (another Mountview alumnus was Dursley McLinden – see page 16), then toured with children's theatre companies and went into rep. At the start of the 1980s, he spent a year at BBC TV Centre as a dancer on *Top of the Pops*. "That show was loved. You'd see all the producers of all the other shows up in the gantries so they could watch. And all these famous pop stars were milling around. You tried not to gawp."

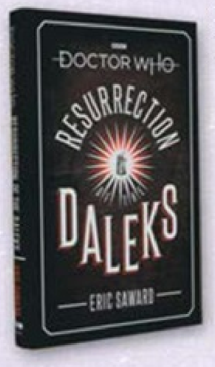
Later, John had guest roles in *The Cleopatras*, *London's Burning* and *The Bill*. "The parts I'd get tended to be a bit nondescript," he says. "Anyone could have played them, so I could look a certain way." *Resurrection of the Daleks*' racially diverse guest cast was "seen as a bit of a groundbreaker, though. I remember thinking that at the time. It was progressive. We weren't cast *because* of our appearances. It didn't matter that we were of a certain look."

John plays an unnamed prison station officer (simply ‘crewmember’ in the credits) who, along with fellow officer Osborn (Sneh Gupta), attempts to execute a cryogenically suspended Davros. “Unfortunately, we were thwarted by Dalek gas,” John recalls of his character’s grisly fate. “I’m dead by the time Davros gets out of his glass prison. I breathe in the gas and it causes my whole face to disintegrate. You can hide from Daleks, but not from gas.”

What John’s character needed was a mask and some social distancing. “That would have done it. Sneh had a mask – a full visor. So did Jim Findley [Lieutenant Mercer] and Rula Lenska [medical officer Dr Styles]. Unfortunately, I think there was a PPE shortage on the ship, and I missed out.”

It’s a good death, though. “Well, it sort of lingered on a bit. You don’t want to ham it up. And I had quite a bit of prosthetics on my face. I’ve still got the mould in a chest somewhere.”

It only took 35 years, but in Eric Saward’s 2019 novelisation of *Resurrection of the Daleks*, John’s character finally gets a name – Senior Ensign ‘Baz’ Seaton. “It has a certain ring to it,” says John. Also he gets a very thorough fleshing out. “Wow. Really? What does it say?” Turns out, Seaton has the highest IQ of the station crew, PhDs in astrophysics and dark matter, plays chess at a pro level, is an inspired cook, and – spoiler warning – he’s also the evil genius behind the whole damn plot: it’s *Seaton* who sabotaged the airlock so that the Daleks could board the station. “Daleks pay very well,” he says, confessing all to Osborn.



“Wow!” says John again. “I’m definitely reading that. And I might send Eric Saward a thank-you note. It’s a shame it wasn’t the other way round, though, and there was more in the TV thing.”

John stopped acting in 1997. Since then he’s gone back to university, got an MA and a teaching qualification, lectured on performing arts in Birmingham and Ipswich, and worked for 14 years at Ipswich’s New Wolsey Theatre. But *Doctor Who* remains a very happy highlight of his acting career: “It was great to be part of such a long-running cult series,” he says.

SNEH GUPTA

Born in Kenya of Indian parents, Sneh Gupta was living in Bedford and training to be a nurse when, for a laugh, she gatecrashed the auditions for Miss Anglia TV. And won. “I was Miss Anglia TV 1977,” she says proudly, over Skype from Jodhpur, India.

Her beauty pageant win led to a hostess job on the ITV game show *Sale of the Century*, fronted by Nicholas Parsons. “I was one of Nicholas’ girls. I had a great time with Nicholas. People just loved him.” Audiences peaked at more than 21 million.

Then her modelling career took off. “But I couldn’t carry that on in parallel with my acting ambitions, because I’d never be taken seriously as an actress. So I had to drop the modelling. That made survival very, very difficult. I didn’t have an Equity card. I didn’t have an agent.”

> **“ESCAPING FROM DALEKS AND SHOOTING SPACE GUNS DIDN’T FEEL LIKE WORK.”** SNEH GUPTA

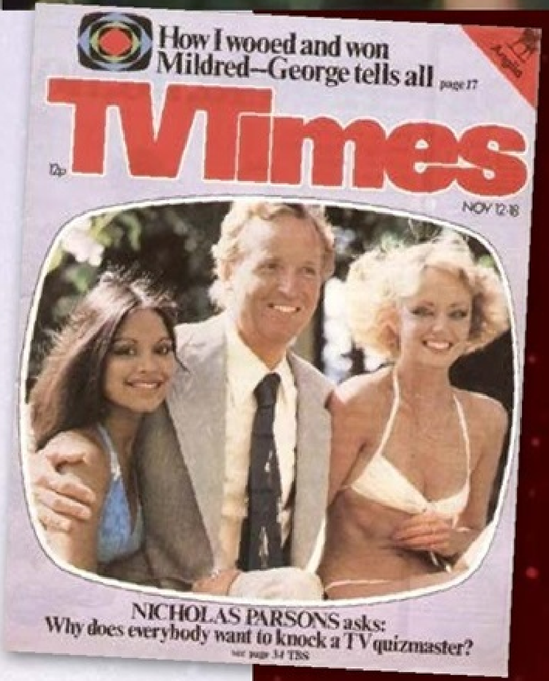
Her first acting work was as “a glorified extra” in films such as *Octopussy*. However, bigger parts followed: in the ATV drama-doc *An Arranged Marriage*, a regular role in *Crossroads*, and Osborn in *Doctor Who*. “Those kinds of credits helped me finally get some recognition as an actress. It was amazing doing that stuff without having been to drama school.

“But the acting scene was so very different to what it is today. Every time I come to England now, I see so many Asian faces on television, playing all kinds of roles. Whereas when I came into acting… I was very raw in ’83, when I did *Doctor Who*. I was trying to get myself noticed, but I didn’t just want to be playing girls entering into arranged marriages. So when *Doctor Who* came up, it was amazing. I lapped it up. Because there was nothing Indian about that role – no connection whatsoever to my Indian-ness. I just happened to be a character whose name was Osborn. I wish the rest of the world, in reality, was based on the same principles, where there’s no colour, no creed, you’re just people. Or machines. Or robots. Or… whatever Daleks are.

“And I’m amazed that people actually even still remember and want to talk about something that happened 30-odd years ago. It’s gobsmacking and very humbling. Osborn was such an enjoyable role to play. Escaping from Daleks and shooting space guns didn’t feel like work. I got to be a kid again.”

Despite further acting successes, including HBO’s first mini-series, *The Far Pavilions*, in 1984, Sneh felt the industry wasn’t changing fast enough. “Times were tough for ethnic actors. British television wasn’t actually representative of what was happening in Britain. I thought, ‘OK, this is going to take time.’ So I switched to presenting, then to behind the camera…”

Since 1996 she has been living in India, working as a location manager, producer and fixer. She also helps run a boarding school for children with physical disabilities – “difficult but very satisfying work”. Does she miss acting? “Not any more. I used to: I was very sad that I had to give it up. But you can’t survive as a jobbing actor if you don’t get the work.” →

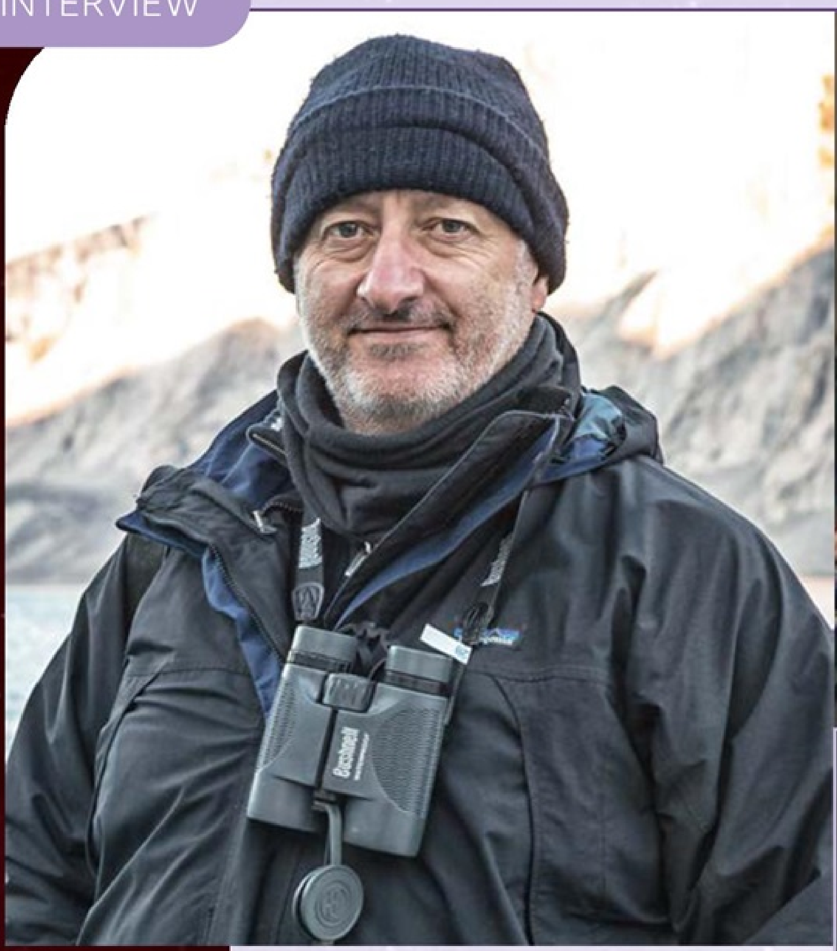

How I wooed and won Mildred—George tells all page 17
TVTimes
12p
NOV 12-18
Anglia
NICHOLAS PARSONS asks:
Why does everybody want to knock a TV quizmaster?

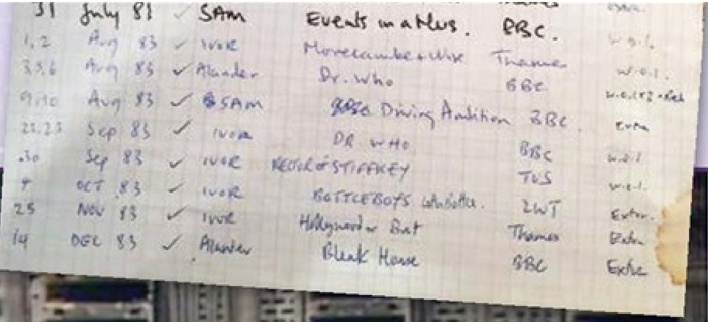
Top from left: An unnamed officer (John Adam-Baker) and Osborn (Sneh Gupta) attempt to enter the room where Davros is kept in cryogenic suspension; John’s character breathes in a deadly gas that causes his skin to disintegrate; Osborn on the bridge.

Above: Sneh appeared on the cover of *TV Times* with Nicholas Parsons and Tina Robinson in November 1977, when they hosted ITV game show *Sale of the Century*.

Below: “Explosive charges primed!” Sneh and John attempt to execute Davros.

STARSHIP TROOPERS





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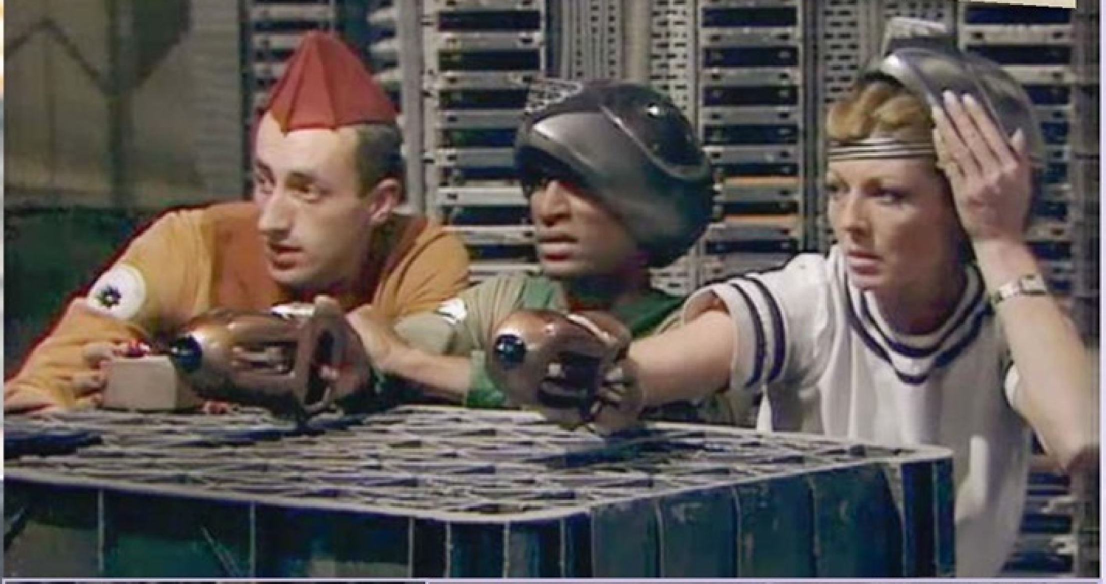
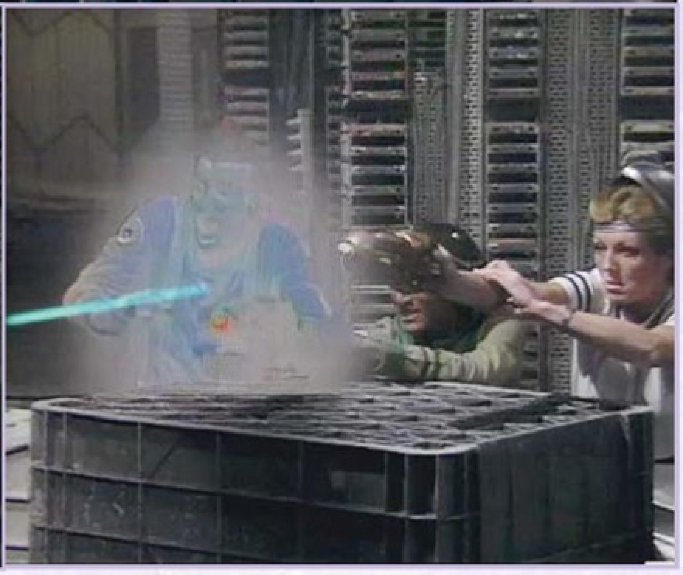




Above left: Nigel Tisdall today, in his career as a travel writer. Photo © Nigel Tisdall.

Top right: Nigel's notepad of work engagements in 1983. In *Resurrection of the Daleks*, he was an uncredited prison station extra, listed on BBC paperwork as 'Crewmember E'.

Above right: "Wait until I give the order." "OK." Nigel with co-stars Jim Findley (Lt Mercer) and Rula Lenska (Dr Styles) on *Resurrection of the Daleks*' airlock set. The scene was recorded at Studio 8 in BBC TV Centre on 22 September 1983.

Right: Nigel's character sets an explosive device.

Far right: Exterminated by a Dalek ray.

NIGEL TISDALL

"I never wanted to be an actor," says Nigel Tisdall. "But I *did* like actresses, and I liked the collaboration over theatre – the collective activity of it, putting on plays."

He graduated from RADA in 1977 with a diploma in stage management and worked backstage at a theatre, which earned him his Equity card. "Then I decided to cash in my A levels, go to university and get an English degree, because my ambition was to be a playwright. But that's not how life turned out..."

Today Nigel is one of the UK's leading, award-winning travel writers. He's written features for most of Britain's national newspapers, magazines from *Elle* and *Vanity Fair* to *National Geographic*, and a host of guide books.

But of all the places he's visited in a career spanning over 30 years, only once did Nigel end up at Heathrow Airport in 140,000,000 BC, and that was for a role: he played a Plasmaton in 1982's *Time-Flight*. "For my three years at university, to supplement my meagre grant, I got a job on the side as a film and TV extra," he explains. "You got pretty well fed and looked after, and sometimes you'd get paid cash, so it was quite a good deal. I was in *Nineteen Eighty-Four* with John Hurt. I was in a BBC play with David Bowie [Alan Clarke's 1982 adaptation of Bertolt Brecht's *Baal*]. I was an extra on *Top of the Pops* once; Duran Duran were playing, and Spandau Ballet. And I'd never really watched *Doctor Who*, although I was in it three times..."

His turn as a Plasmaton "was just getting into a big blobby outfit and standing around". But in 1984's *The Awakening* he was both a phantom Cavalier ("That was a big make-up job") and a phantom Roundhead. "The BBC was very good at 'exploiting' you, so rather than hiring *two* extras..."

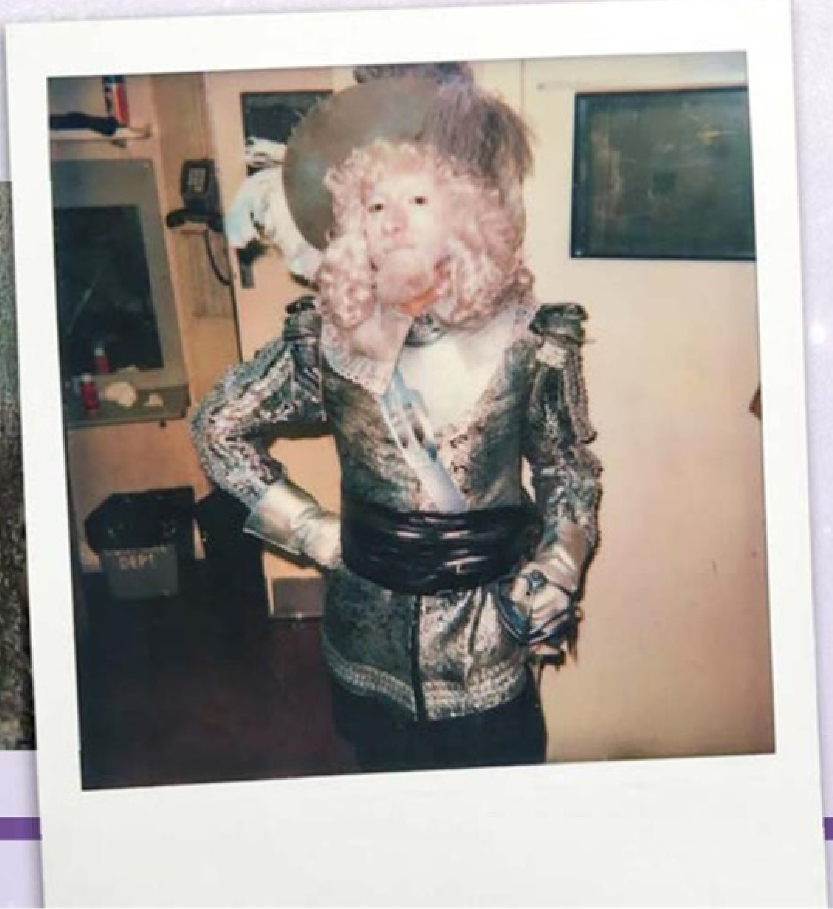
Then he was cast as a – non-speaking – member of *Resurrection of the Daleks*' prison station crew, battling Daleks in Part One's airlock shoot-out alongside Jim Findley and Rula Lenska. But Nigel knew by now that "if you say a line, you get paid more money". So he improvised. His "OK" before getting exterminated wasn't scripted. "I couldn't be sure that I'd get paid – this was the BBC – but it was worth a shot." Well, he must have caught someone's eye: he was invited back for Part Three, as a dead body.

In preparation for our interview, Nigel rewatched the airlock scene – "with a wry smile, thinking, 'Didn't I look thin and handsome back then?'" How does he rate his extermination? "I think I rather milked it. I didn't really have any acting experience, and I wasn't given any direction."

But he's looking forward to watching the moment get reimagined in *It's a Sin*. "That'll be a fun little trip down memory lane. I can show my kids what it was like back then." **DWM**

> **"DIDN'T I LOOK THIN AND HANDSOME BACK THEN?"** NIGEL TISDALL

Below left: Nigel and his fellow Plasmatons "getting into a big blobby outfit and standing around" in *Time-Flight* (1982).



Below right: A Polaroid of Nigel in costume for *The Awakening*, at TV Centre on 5 August 1983. As well as playing a phantom Cavalier, Nigel was also a phantom Roundhead. Photo © Nigel Tisdall.

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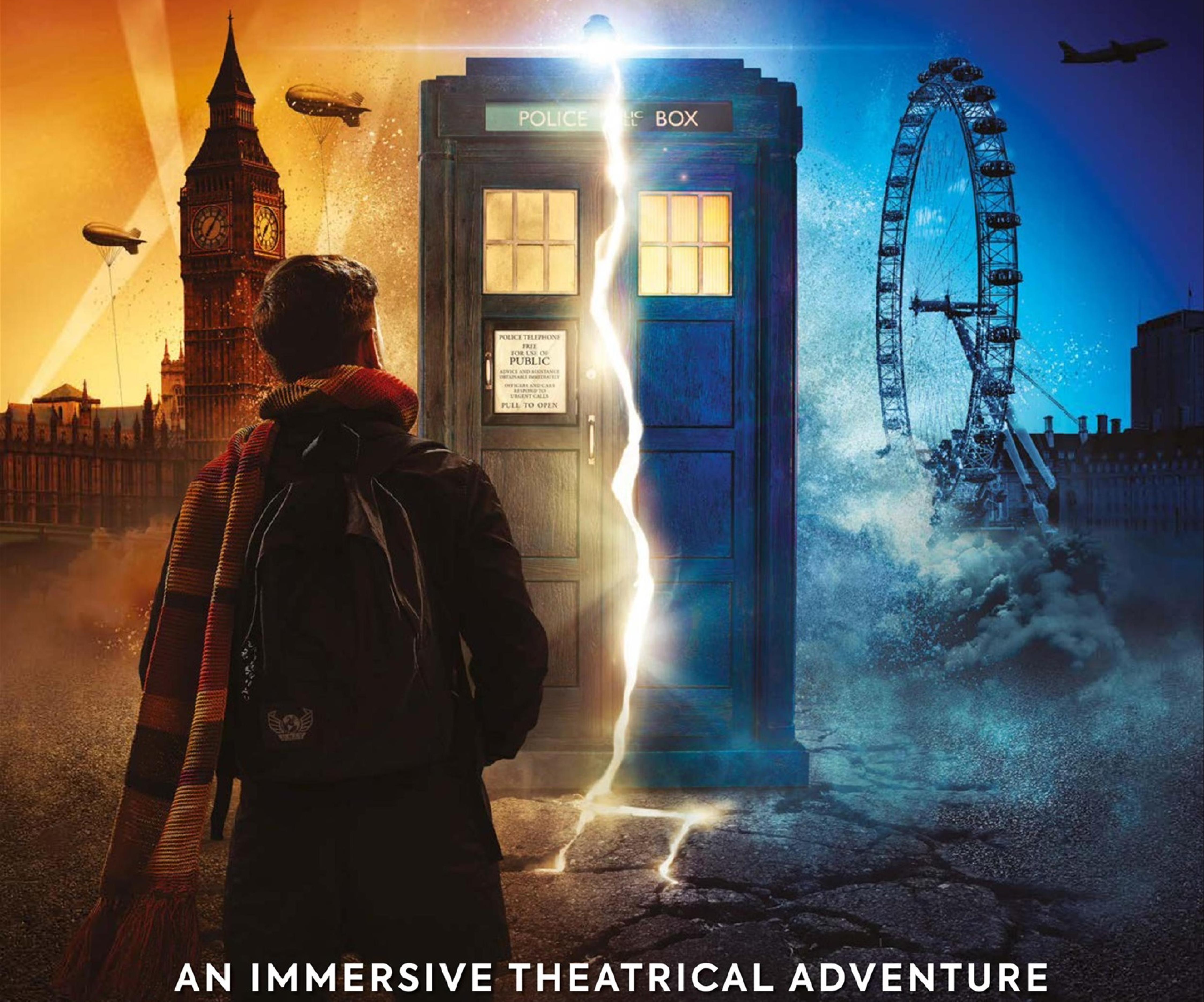

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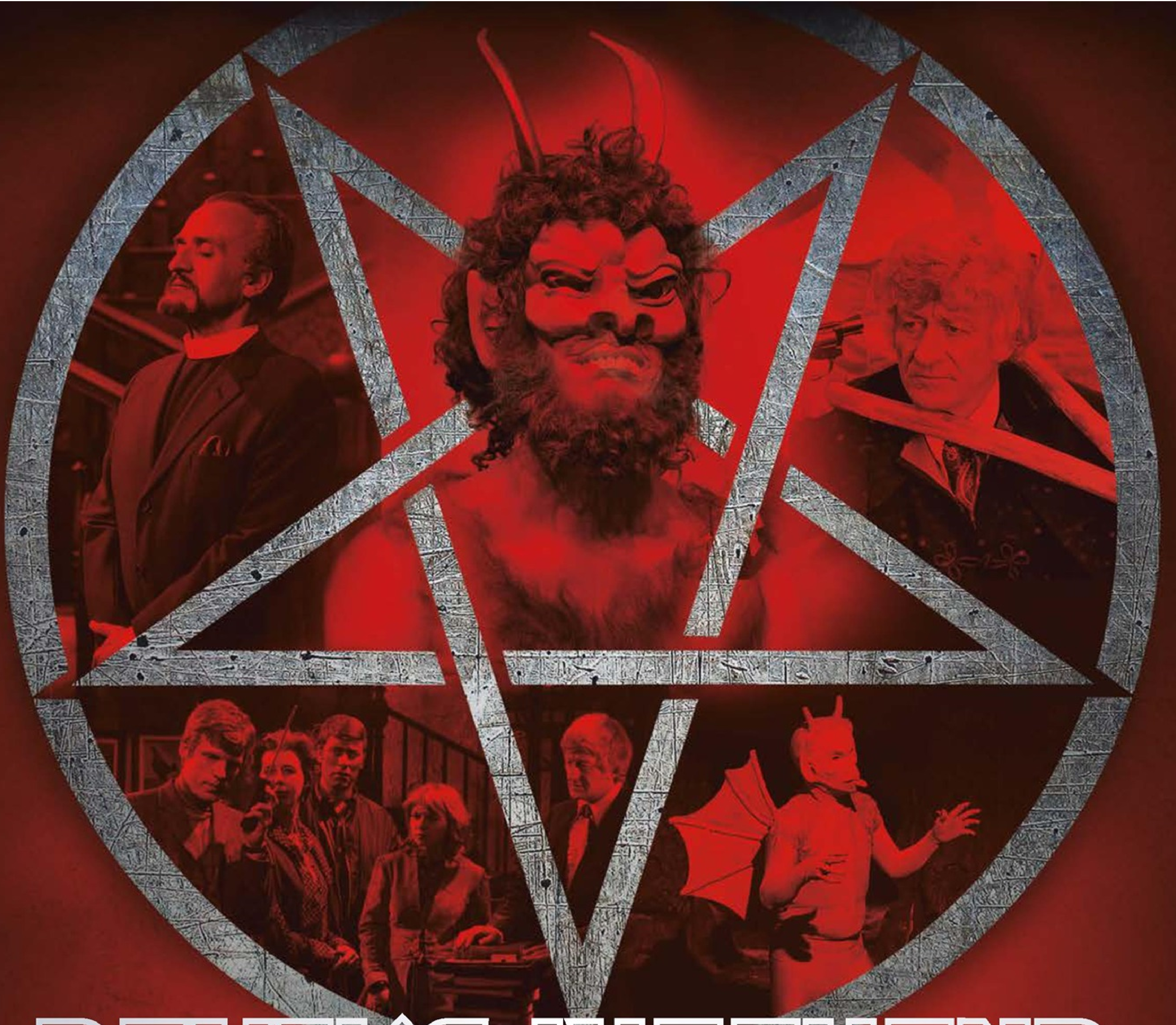


DEVIL'S WEEKEND

PATRICK MULKERN accompanied 1970s *Doctor Who* stars **KATY MANNING** and **JOHN LEVENE** on a return visit to Aldbourne, nearly 50 years after the filming of *The Dæmons*.

Devil's End is part of the dark mythology of my childhood days.

I'm misquoting a line from *The Dæmons*, a story that thrilled and chilled me when it first unfolded across five weeks in 1971. Closing Jon Pertwee's second season, it was an instant classic. For me, its magical allure actually started with a trailer shown on BBC1 after *Colony in Space*. It foretold of supernatural forces as the Doctor and his companion Jo sped down a country lane in Bessie, only for a gale to twirl a wooden signpost, sending them off course. Witchcraft!

Half a century shimmers away as Katy Manning, the woman who played my childhood heroine Jo, pops by to meet my new puppy Georgie, mentioning in passing that she's returning to Devil's End – aka Aldbourne, the Wiltshire village where *The Dæmons* was filmed. (The BBC is planning a special feature for the Season 8 Blu-ray.) My ears prick up. I've made the pilgrimage to Aldbourne before, but to go with Katy herself would be fanboy heaven. "I'd love you to be there, darling!" she says. "We can have some fun, bring Woof!, take photos..."

The shoot is scheduled for autumn – COVID-19 permitting. "You could even write a little article," says Katy, inspired. "A sort of weekend diary for **Doctor Who Magazine**," I suggest. And here we are now...

Friday 9 October 2020

We're lucky with the timing. Last weekend the rain chucked down, and days after our jaunt the government will bring in its tier restrictions across England. This weekend promises to be glorious.

I pick Katy up from the Tube and, while I bundle her case into the boot, she darts to the back seat to make a fuss of Georgie, who's delirious to see his Auntie Katy. She's packed multiple costume options – including five coats. "I'm prepared for all eventualities." Yesterday she sought my advice on clothes to bring but I proved useless. "Mmm, not really your area," she murmured. I then teased her, suggesting she come disguised as Bok the gargoyle. She hooted. "Yeah, I could really rock those wrinkled leggings, baby!"

We set off across London. Even before we hit the M4, Katy pricks my Devil's End bubble. "I know everyone raves about *The Dæmons* but that wasn't a happy one for me." She adored her first year on *Doctor Who* but, just before going to Aldbourne, was devastated by the death of someone close to her heart. "It was very sudden. Jon was the only person on the team I confided in." Driving down to Wiltshire brings it all back.

The BBC crew are staying at Chiseldon House, a country hotel on the outskirts of Swindon. Checked in, wearing a mask, Katy's about to haul her suitcase up the grand staircase. She's used to this after decades on the convention circuit but I insist on helping. We're flummoxed by a warren of corridors before I locate her room. "Manning, you're inside number 9!" She's delighted. *Inside No 9* is one of our favourite shows. "We must get a picture!" she cries, striking a freaky pose. Before long, it's posted on Twitter.

The shoot is being masterminded by Chris Chapman, an affable chap who directs loads of these documentaries. He's invited me to join his team for dinner. Partly a planning meeting, it's held in a function room with everybody socially distanced around a huge table. Chris distributes masks, packs of sanitiser and even visors for the weekend. I'm pleased to bump into Derek Handley, who must be my oldest chum in fandom. He produces photo galleries for the box sets and is here with his mate Dean Rose, who owns a spiffing replica of Bessie, which will play a vital part in the doc.

John Levene is in the building. The man who was UNIT's Sergeant Benton in the 1970s is as gregarious as ever, gassing about his latest projects and talking fondly of his former life in Los Angeles; he now resides in Salisbury.

Everyone is banking on an early night to prepare for the busy schedule. Chiseldon isn't dog-friendly so I've booked into the Crown Inn in Aldbourne; a base in the heart of the village will suit me better anyway. But before I leave, Katy collars me. "I've had an idea. When we're filming at the church, I could bump into you and Georgie and warn you about the graveyard..." I smile, recalling the spooky opening scene of *The Dæmons*, but am not keen on a cameo.

As I pootle over the Wiltshire Downs in the dark, the landscape looms, ancient and forbidding. I walk Georgie around the green. The stars are out now and the church is lit up majestically. Katy's words echo as we enter the graveyard, but there's no lashing rain, I don't lose control of my hound and don't die of fright.

> As I pootle over the Wiltshire downs in the dark, the landscape looms, ancient and forbidding.

Saturday 10 October

Up early to catch sunrise over Aldbourne. Spectacular. After breakfast, I emerge from the Crown and Katy is parked outside in Bessie. They've already shot her arrival in the village, driven by Dean over the crest of a hill. She's looking fabulous but windswept, so make-up artist Sarah Burrows makes minor adjustments. →

Opposite page top: Scenes from *The Dæmons* (1971). Clockwise from top left – the Reverend Magister, aka the Master (Roger Delgado); Azal, the Dæmon (Stephen Thorne); the Doctor (Jon Pertwee) is held at gunpoint by Morris dancers; Bok (Stanley Mason), the animated stone gargoyle; the Doctor and his friends – Captain Mike Yates (Richard Franklin), Olive Hawthorne (Damaris Hayman), Sergeant Benton (John Levene) and Jo Grant (Katy Manning) – report in from the Cloven Hoof pub.

Opposite page below: Patrick Mulkern in Aldbourne in October 2020 for the recording of *Devil's Weekend*, a special feature on the forthcoming Season 8 Blu-ray box set.

Above right: John Levene and Katy Manning with *Devil's Weekend* producer and director Chris Chapman.

Above left: The sign to Devils End (sic) as seen in Episode One of *The Dæmons*.

Left: Dean Rose give Katy a lift in his replica of the Doctor's car, Bessie.

Below: The pub sign for the Cloven Hoof can be seen in The Blue Boar, the real pub on the green in Aldbourne.

CLOVEN HOOF

Right and far right: John and Katy in Aldbourne.

Below left: Katy beside the stone wall where she filmed a scene for Episode Four of *The Dæmons*.

Below right: Shooting at the Four Barrows, ancient burial mounds a mile north of Aldbourne.

→ Georgie leaps onto the back seat, licking at Katy's blusher, but she and Sarah adore him.

At 10.00am, Dean drives Katy in Bessie for a reunion with John outside the Blue Boar pub (the Cloven Hoof in the series). The old friends improvise a comical greeting, then have to film it several times. They keep it impressively consistent.

Next, to the church to meet the vicar (she looks nothing like Roger Delgado's Master), and they clamber up the tower. Chris and drone operator Topher McGrillis capture remarkable shots high above the tower; later, I tell Chris they've topped Christopher Barry, the director who conceived *The Dæmons*' final aerial shot.

John emerges, ashen and wobbly. The descent of the narrow wooden stairs gave him claustrophobia. "And I've hurt my thumbs!" He's relieved to be in the fresh air. Katy's climbed up and down in high-heeled boots and is full of beans. "Where were you? I thought you were coming up." I've kept a low profile, keen to duck my cameo.

We break for lunch at the Blue Boar but I've only placed one toe on the path when the landlord materialises. "No dogs inside!" he barks abruptly. So while the crew go in to eat, Katy joins me at a picnic table outside, muttering, "I got the same vibe from this pub in 1971."

Filming resumes outside the Boar with a local family and a woman who was a child during the 1971 shoot. Then it's up to the Four Barrows. This is the part I've been looking forward to most. I've never visited these ancient burial mounds before. They're a mile north of Aldbourne. The crew drive up in Range Rovers but I enjoy hiking up the track; it's blissfully rural and Georgie has boundless energy. Derek and Dean arrive after half an hour, having secured Bessie in the village.

Chris gets terrific shots of the actors exploring the barrows, and for the first time Katy reveals to John (and

> Chris gets some terrific shots of the actors exploring the barrows.

MOMENTS IN TIME

“You know me, darling. I don't really do dates or anniversaries,” says Katy Manning. “I've always lived moment to moment.”

But as we head into 2021, this is the moment to remind her she's been part of the *Doctor Who* universe for 50 years. Jo Grant debuted in *Terror of the Autons* on 2 January 1971 and quickly became a heroine to millions. What was Katy's happiest moment during her time on the programme? “Rather than a moment, it's a constant feeling of pure joy. Every single day going to work with such an extraordinary team of actors, learning from all of them and having the friendships that were formed, especially with Jon.”

What does she imagine Jon, who died in 1996, would think about her still carrying the torch for their wonderful era in 2021? “I hope he'd be very proud of this old girl who's had such passion for the show and has been able to share that with all the hundreds of people who've been inspired by the show. He taught me what it was going to be like being in the public eye, and over the years I've put that into words and practice. And I know how he felt about the fans. I feel that way too. They're one of the most precious things that come out of *Doctor Who*.”

eventually the viewer) a lovely contemplative moment she shared with Jon Pertwee all those years ago. To everyone's dismay, John tumbles down the barrow. He's unharmed but admits to being bushed after a long day. There's nowhere to sit so I improvise. “Lean against me. Back to back. You breathe one way and I'll breathe the other.” “What a great idea!” We form an A-shape for a minute and he's reinvigorated.

It's half five, bright but chilly, and Chris is sensitive to the limits of his septuagenarian stars. Dusk looks far off so he drops a ‘torch scene’ he'd planned and everyone retreats happily to the glow of their hotels. Katy is longing for a hot bath, TV and bed.

Sunday 10 October

The church bell strikes nine and Chris is already filming on the green with David Simeon, reprising the role of Alastair Fergus, the smarmy BBC3 presenter from *The Dæmons*. Now 77, he's dapper but has his left leg in a brace.

Later, when we meet in the Heritage Centre (commandeered as the crew's HQ), the actor explains he broke a bone in his foot simply getting out of bed. He recalls various brushes with *Who*: “I was a dopey soldier first [in 1970's *Inferno*] and became great friends with Nick Courtney [the Brigadier].” They'd meet twice a year for drinks, usually on Courtney's home turf, Crouch End. And Pertwee was Simeon's neighbour in Putney. “Oddly, one day Jon said, ‘It's been a pleasure knowing you,’ and a few days later he was dead.”

Ellie Collins, the runner on the shoot, directs me to West Street Motors round the corner, where the others are filming. A mechanic is telling Katy and John how Bessie came there for repairs in 1971. This indoor segment coincides with the only drop of rain the entire weekend. Deafening on the corrugated roof. The mechanic is a fan and the actors look interested when he shows them some *Doctor Who*-themed bins he built for the village square.

Next, a set-up in the school playground meeting further locals, before a decent roast back at the Boar. Katy isn't hungry so she says, “Let's do those photos now.” I've always loved the scene where Jo was attacked by a wall of frenzied foliage, filmed on a path behind the church. We take photos there in gorgeous daylight.

Back at the Boar, John is telling colourful gags and Derek, who owns a mass of monster costumes, produces the head of Bok from a holdall. It's moulded from the original. I say it has to feature in this doc, even if only lurking in the background. Sadly, that doesn't transpire, but Katy poses gleefully with her old foe. There's a final set-up reuniting locals outside the pub – and Chris' finely orchestrated schedule is complete. He asks to be photographed with Katy and John by Bessie. Everyone is in high spirits, though sad to bid farewell.

Katy, Georgie and I head back to London. With the sun setting behind us and pink fluffy clouds on the horizon, we zoom down a lane and come to a junction with a signpost. It looks suspiciously like the one in that trailer 50 years ago... **DWM**

Top left: David Simeon recreates his role as reporter Alistair Fergus on the village green.

Above left: Recording a scene with Katy, John and the replica Bessie.

Above right: Jon Pertwee with Katy in a publicity photo for her first story, *Terror of the Autons* (1971).

Below: Katy with Derek Handley's replica Bok head.

All October 2020 photos © Patrick Mulkern.

The WORLD CUP of the MASTER (and MISSY)

Thirty-two different Master (and Missy) schemes – but only one can be master (or mistress) of all those surveyed in a World Cup-style knockout tournament, as **ALAN BARNES** explains...

Peoples of the universe, your attention please: to celebrate a half-century of the Master, the **@DWMtweets** account pitched every televised Master (and Missy) adventure against one another in successive Twitter polls in early December last year – many of which attracted in the region of 2,000 votes. (Episodes in which Missy appeared only in 'Keeper of the Nethersphere' guise were excluded, as was the 1984 serial *The Caves of Androzani*, on the grounds that the Master who briefly featured during the Doctor's regeneration appears to have been just a dying illusion.) The winner is revealed on page 37 – but here's how it triumphed...

GROUP STAGE

GROUP A
WINNER
The Dæmons (51.7%)
RUNNER-UP
Spyfall (28.8%)
ELIMINATED
Extremis (12.6%)
Colony in Space (7%)

GROUP B
WINNER
The Magician's Apprentice/
The Witch's Familiar (58.7%)
RUNNER-UP
The Trial of a Time Lord (19.1%)
ELIMINATED
The Mark of the Rani (17.5%)
The Lie of the Land (4.7%)

GROUP C
WINNER
Utopia (44%)
RUNNER-UP
The Sea Devils (33.3%)
ELIMINATED
The Five Doctors (21%)
The King's Demons (1.7%)

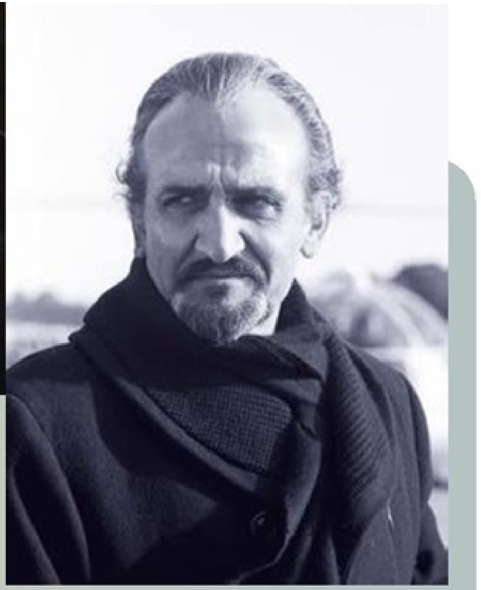
GROUP D
WINNER
Logopolis (51.4%)
RUNNER-UP
The End of Time (31.9%)
ELIMINATED
The Time Monster (11.5%)
The Eaters of Light (5.3%)

GROUP E
WINNER
The Deadly Assassin (64.6%)
RUNNER-UP
Doctor Who (1996 TV movie) (20.7%)
ELIMINATED
Planet of Fire (8.2%)
Empress of Mars (6.5%)

GROUP F
WINNER
World Enough and Time/
The Doctor Falls (58.8%)
RUNNER-UP
The Claws of Axos (20.6%)
ELIMINATED
Ascension of the Cybermen/
The Timeless Children (11.9%)
Dark Water/Death in Heaven (8.7%)

GROUP G
WINNER
The Sound of Drums/
Last of the Time Lords (48.1%)
RUNNER-UP
Frontier in Space (24.6%)
ELIMINATED
Castrovalva (24.2%)
Time-Flight (3%)

GROUP H
WINNER
Terror of the Autons (40.1%)
RUNNER-UP
Survival (26.9%)
ELIMINATED
The Keeper of Traken (17.8%)
The Mind of Evil (15.2%)



As in the real World Cup, all 32 stories were arranged into eight groups, determined by random picks from the TARDIS tin.

The devilishly themed *The Dæmons* (1971) topped Group A, with Sacha Dhawan's debut as the latest Master in *Spyfall* (2020) taking a solid second place at the expense of *Extremis* (2017), in which the Twelfth Doctor officiated at Missy's execution, and the Third Doctor alien world saga *Colony in Space* (1971). Both had their fans: **@somedud83899510** pronounced in favour of *Colony*, which was "One of my favourite uses of the Master ever – threatening and laugh-out-loud hilarious." Although "mind-bogglingly brilliant", *Extremis* didn't contain enough of Michelle Gomez's Missy to justify its progression – a sentiment echoed by several other responders. Indeed, none of the other Missy 'vault' appearances throughout the 2017 season (*The Lie of the Land*, *Empress of Mars* and *The Eaters of Light*) made it through either.

Group C was a tough draw for the successive Anthony Ainley Master pieces *The King's Demons* and *The Five Doctors* (both 1983) – and with *The Mark of the Rani* (1985) having been dumped out of Group B, things were looking grim for fans of the 1980s Master.

Fortunately, the Fourth Doctor farewell *Logopolis* (1981) triumphed in Group D, winning over half the vote. "What a tough job Anthony Ainley had," wrote **@AndrewCurnow**, "to show that the Master could be played by somebody else – but when he finally appears properly, he's instantly 'there' and absolutely makes the part his own. Because of my age, he's unquestionably 'my' Master." Its direct successor, *Castrovalva* (1982), got stuck in a titanic tussle in Group G, however – where *Frontier in Space* (1973), with the Roger Delgado Master fomenting a space war between the empires of Earth and Draconia, ended up seizing the runner-up spot by just 0.04% of the vote. "Roger Delgado really lifts it with another great performance," said **@chrismeredith41**. "Heartbreaking to think it's his last appearance."

Another Delgado Master adventure – *The Claws of Axos* (1971) – was the runner-up in Group F, easily won by *World Enough and Time/The Doctor Falls* (58.8%), the long-overdue 'Two Masters' adventure in which the reformed Missy fell foul of her former incarnation, played by John Simm. "The Simm/Gomez double act is sumptuous," thought **@SiHunt1234**. "Of course the Master would both flirt with, and then kill, his future self! And great to see his penchant for disguise brought back…"

Those victories came at the expense of the Master's most recent appearance in *Ascension of the Cybermen/The Timeless Children* (2020) and Missy's first proper reveal in *Dark Water/Death in Heaven* (2014). "How dare two strong Missy stories be in the same poll at the start," declared **@littleteagirl_**.

The Master's debut in *Terror of the Autons* (1971) and the Ainley Master's swansong *Survival* (1989) won the final group – which for many was the so-called 'Group of Death'. *The Mind of Evil* (1971), with the Delgado Master plotting to sabotage a peace conference (among other schemes), was the biggest loser at this stage – in that it ended up with the highest percentage of any story that came bottom of their group. "*Mind of Evil* is so underrated!" wrote **@ReadingAutistic**. "*Mind of Evil* deserves more love," said **@bobkilker**. "EASILY *The Mind of Evil*," emphasised **@JimInTheTARDIS**.

And so the 16 winners and runners-up progressed to the knockouts… **DWM**

"Heartbreaking to think *Frontier in Space* is Delgado's last performance."

@CHRIS MEREDITH41

Top: Four faces of the Master. As played by Sacha Dhawan in *Spyfall* (2020); Anthony Ainley in *The King's Demons* (1983); Geoffrey Beevers in *The Keeper of Traken* (1981); and Roger Delgado in *The Mind of Evil* (1971).

Below: The Master in *Colony in Space* (1971).

KNOCKOUT STAGE

To make it to the quarter-finals, the top 16 stories went head-to-head in a series of Master-takes-all match-ups! **ALAN BARNES** was our referee.

MATCH 1

Group A winner v Group B runner-up

WINNER

The Dæmons (80.9%)

ELIMINATED

The Trial of a Time Lord (19.1%)

MATCH 2

Group C winner v Group D runner-up

WINNER

Utopia (71%)

ELIMINATED

The End of Time (29%)

MATCH 3

Group E winner v Group F runner-up

WINNER

The Deadly Assassin (73.7%)

ELIMINATED

The Claws of Axos (26.3%)

MATCH 4

Group G winner v Group H runner-up

WINNER

The Sound of Drums/ Last of the Time Lords (58.5%)

ELIMINATED

Survival (41.5%)

MATCH 5

Group B Winner v Group A runner-up

WINNER

The Magician's Apprentice/The Witch's Familiar (52.4%)

ELIMINATED

Spyfall (47.6%)

MATCH 6

Group D winner v Group C runner-up

WINNER

The Sea Devils (53.4%)

ELIMINATED

Logopolis (46.6%)

MATCH 7

Group F winner v Group E runner-up

WINNER

World Enough and Time/ The Doctor Falls (81.8%)

ELIMINATED

Doctor Who **(1996 TV movie)** (18.2%)

MATCH 8

Group H winner v Group G runner-up

WINNER

Terror of the Autons (75.6%)

ELIMINATED

Frontier in Space (24.4%)

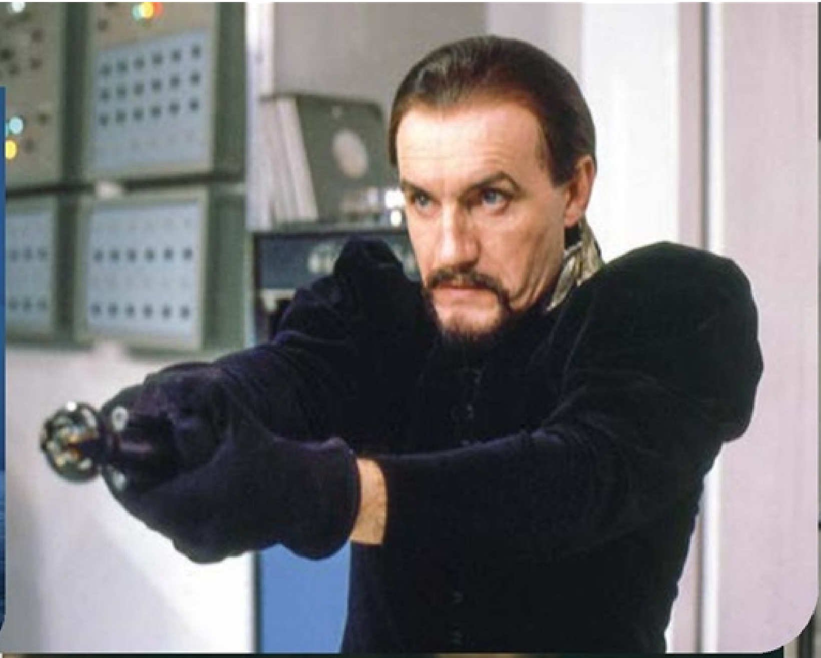
Group winners played runners-up in the knockout stage, with *The Dæmons* exorcising the Ainley Master's spirited but slight appearance in the final seventh of the lengthy *The Trial of a Time Lord* (1986) by around eight votes for every two in Match 1. "The Master turns up at the Doctor's trial simply to stir the pot – and, as in *Frontier in Space*, he gives the story a shot in the arm just when it needs it," noted **@SiHunt1234**, to no avail.

The only bigger margin of victory came in Match 7, in which *World Enough and Time/The Doctor Falls* crushed the 1996 TV movie, featuring Gordon Tipple (but fleetingly) and Eric Roberts (more substantially) as the exterminated-then-resurrected Master. This was a tough choice for **@geoffquincy**: "The performances in both are really good but I'll just have to give the edge to Eric Roberts because it's a unique one-off take on the character which I'd love to have seen him do more of. He's perfect for the part."

Two more once-only Masters won easy victories in Matches 2 and 3, however – Derek Jacobi in *Utopia* (2007) and the late Peter Pratt in *The Deadly Assassin* (1976). **@AndrewCurnow** was disgruntled to see the "much more satisfying" *The Claws of Axos* lose out to the latter: "*Deadly Assassin* mainly lives off its reputation as 'the Gallifrey story' – full marks for the grotesque Master make-up though."

Missy again came out on top in Match 5 – but only just, with *The Magician's Apprentice/The Witch's Familiar* (2015) beating *Spyfall* in the tightest contest of the round. "Definitely *Spyfall*," wrote **@Irrev77**. "I'm still blown away by how much I loved it when it aired. I do love *TMA/TWF*, but it's hardly a Master story."

The second tightest contest was Match 6, in which – surprisingly to some – *The Sea Devils* (1972) knocked *Logopolis* out of the competition. "Oof this is a rough one," reckoned **@Jmerenivitch**. "*The Sea Devils* is so fun and arguably a better portrayal of the Master/Doctor relationship. BUT *Logopolis* is a grand, odd, metaphysical journey into entropy and decay with one of Ainley's best



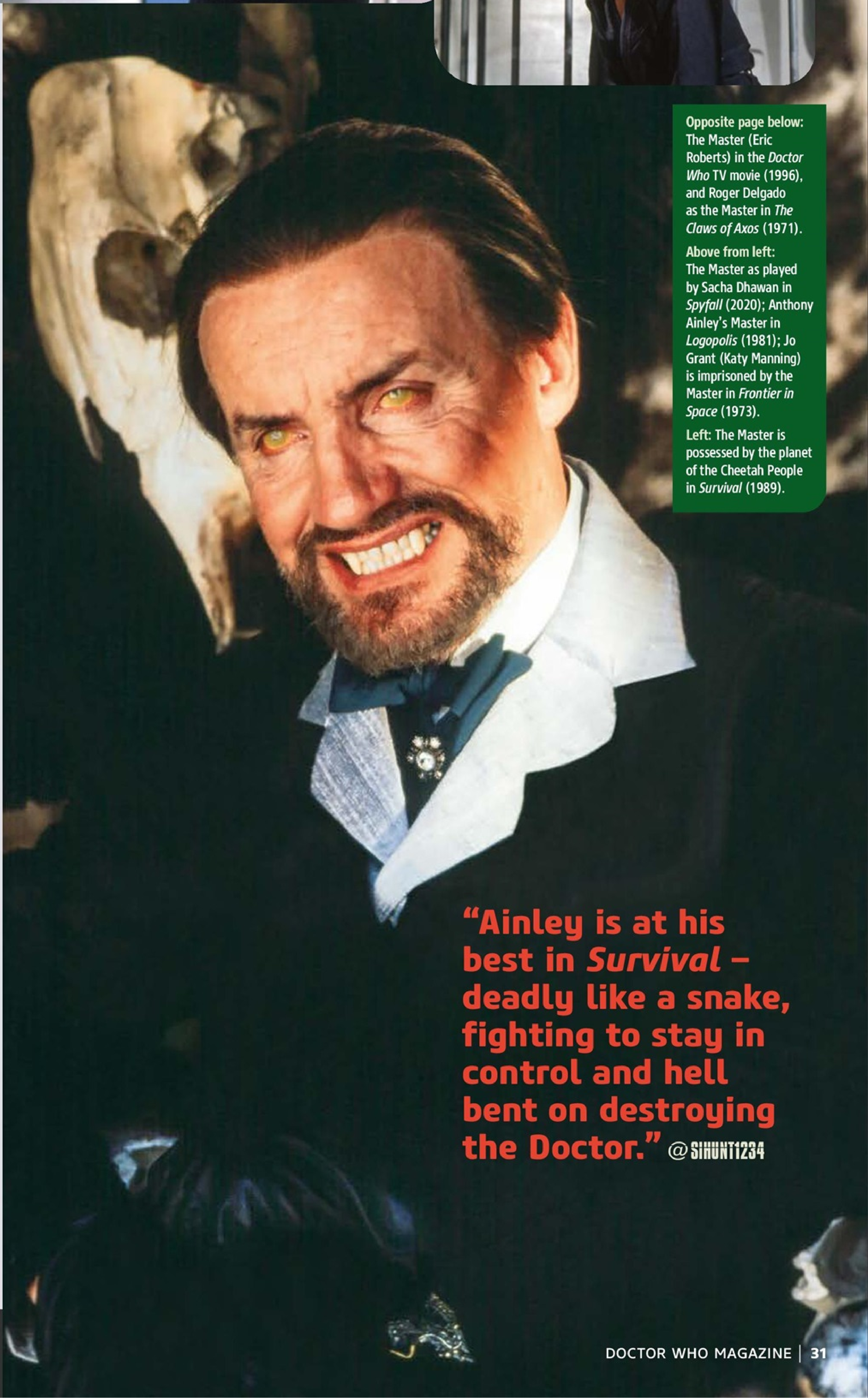
performances. Gotta give it to *Logopolis*." **@taylordvision** concurred: "*Logopolis* is the clear winner here. Its doom-laden atmosphere elevates it to epic proportions, and the final act is practically perfect in every way." But there could only be one winner for **@RichardOrmrod**: "Whilst Tom Baker beats Jon Pertwee, Roger Delgado beats any other Master."

Logopolis' loss marked the end of the competition for Anthony Ainley's Master, since *Survival* (1989) had failed to endure against the John Simm model in Match 4, won by *The Sound of Drums/Last of the Time Lords* (2007). **@chrismeredith41** went with the Master's 'classic series' bow, in which a feral, fanged Master faced the Seventh Doctor on the planet of the Cheetah People: "*Survival* is one of my favourite Sylvester McCoy stories. Anthony Ainley gives possibly his best performance in the show." **@SiHunt1234** agreed: "Ainley is at his best in *Survival* – deadly like a snake, fighting to stay in control and hell bent on humiliating the Doctor."

Finally, Roger Delgado's Master fought himself in Match 8 – which was bad news for *Frontier in Space*, on its third appearance in a **Doctor Who Magazine** World Cup (after the Third Doctor and Daleks contests). Back in the Third Doctor tourney, *Frontier* was eliminated, with the group won by *Terror of the Autons* – and history repeated itself here.

"I'm sorry but *Frontier in Space* should win this," said **@JimInTheTARDIS**, sounding not very sorry at all. "Yes it's six episodes of the Doctor and Jo breaking out and being put in to cells, but its core story works so much better than the unfocused CSO nightmare that is *Terror of the Autons*." **@the_robdog** was with the majority, though: "Without *Terror* and Delgado's excellent Master, we wouldn't be having this World Cup right now."

Just a hateful eight remained... **DWM**



"Ainley is at his best in *Survival* – deadly like a snake, fighting to stay in control and hell bent on destroying the Doctor." @SIHUNT1234

Opposite page below: The Master (Eric Roberts) in the *Doctor Who* TV movie (1996), and Roger Delgado as the Master in *The Claws of Axos* (1971).

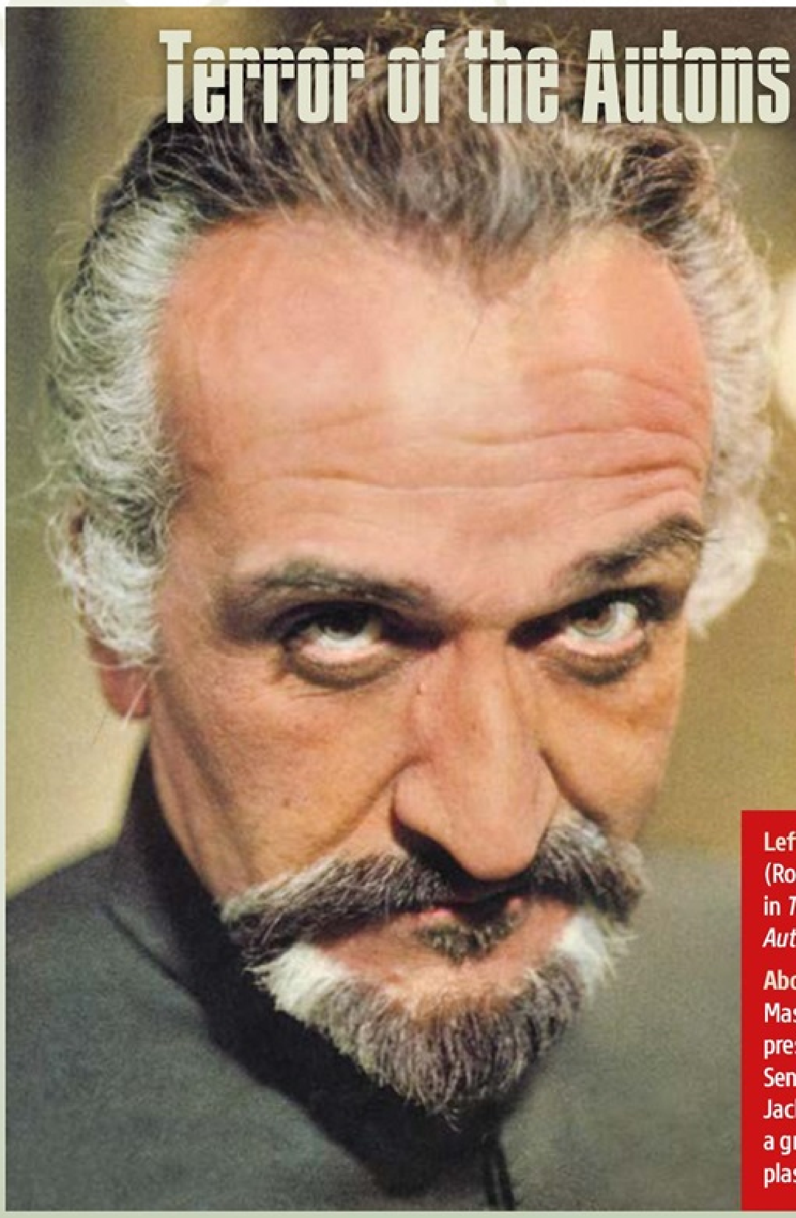
Above from left: The Master as played by Sacha Dhawan in *Spyfall* (2020); Anthony Ainley's Master in *Logopolis* (1981); Jo Grant (Katy Manning) is imprisoned by the Master in *Frontier in Space* (1973).

Left: The Master is possessed by the planet of the Cheetah People in *Survival* (1989).

QUARTER FINALISTS

Your votes placed the following evil schemes in a Master class of their own.

Terror of the Autons



Left: The Master (Roger Delgado) in *Terror of the Autons* (1971).

Above: 'Colonel Masters' presents Farrel Senior (Stephen Jack) with a grotesque plastic doll.

"Ever manner and clothing maketh man," said a 15th-century proverb. *Terror of the Autons* introduces the Master as a suave and unambiguously ruthless opponent. His black, streamlined Nehru jacket and leather gloves suggest unknowable futurism and gangsterish brutality. Sound design lets us hear the Master sucking the will out of Luigi Rossini and then Rex Farrell. He dispenses with lives as if casually removing pebbles from his path.

Once the series' new villain assumes the sleek business suit and gold-coloured tie of plastics investor Colonel Masters, his personality opens up further. He enjoys coercing the Third Doctor into a sort of immersive theatre where scenarios involve torture, mob violence and dodging Auton gun blasts in a quarry. He gains sadistic pleasure from prolonging his anticipation of the Doctor's death. Roger Delgado's soft-voiced performance makes his Master an enthralling storyteller.

In Episode Four the Master enters the Doctor's lab from above, like a director descending from the gallery to give notes to an actor on the studio floor. He's overconfident and loses his composure when faced with the Doctor's unanticipated improvisations. It hasn't occurred to him, either, that the invading Nestenes find him an unamusing and expendable timewaster.

Multiple murderer he may be, but for *Doctor Who* the Master is more of an enhancer of serials than a serial killer. There's no self-satisfied chuckling, but so much of the later Master is recognisable in this debut story. His self-belief is attractive, his indifference to moral codes seductive. He's a planner and manipulator whose elaborate schemes score several victories before being undermined by his inflexibility. Nevertheless, the Doctor seems to enjoy sorting out the trouble the Master causes – and so the viewer has a licence to enjoy his malevolent behaviour too. **MATTHEW KILBURN**

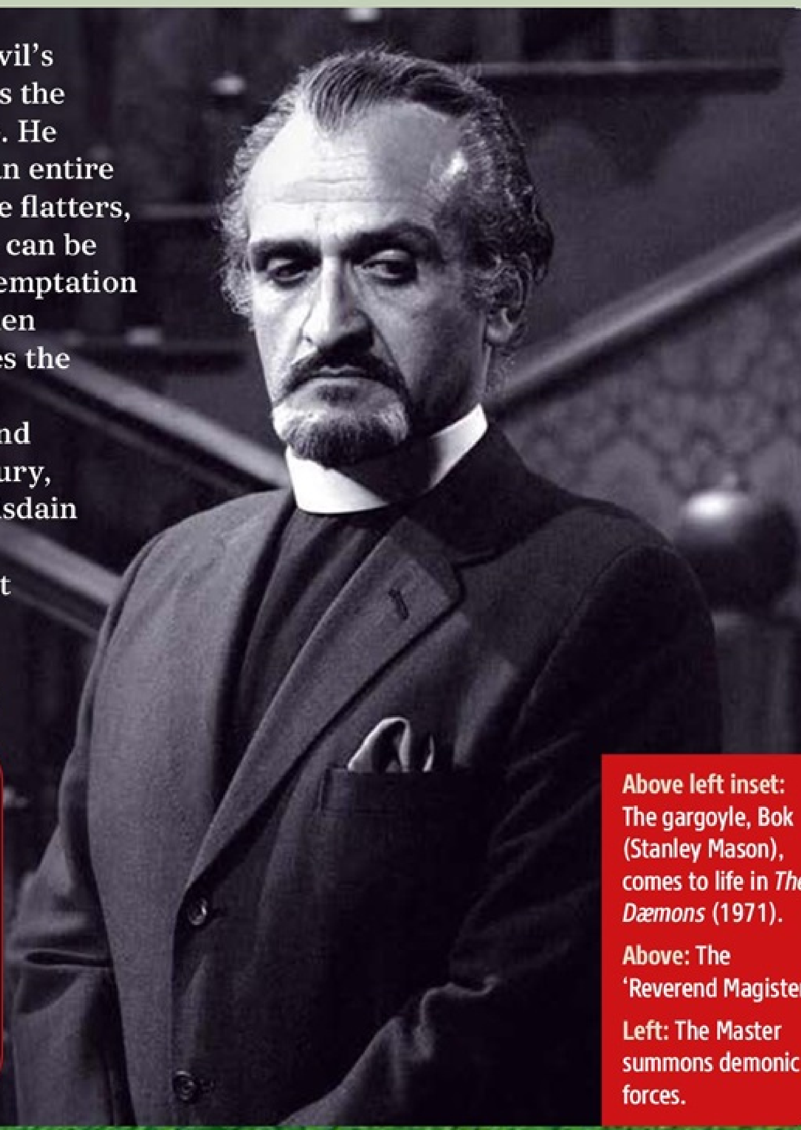
The Dæmons

During location filming for *The Dæmons* in April 1971, extras were asked to boo Roger Delgado's Master as he was captured by UNIT soldiers. They broke into applause instead. After just four months in *Doctor Who*, both the actor and the character he played were clearly inspiring huge affection.

The Dæmons offers plenty of evidence why. Delgado, charismatic even behind clunky glasses and a dog collar, is engaging and frequently amusing throughout. But if we're tempted to believe that the series has gone too far in making its recurring villain likeable, *The Dæmons* has other tarot cards to play. With the Time Lords still coded as essentially godlike, here is their most malevolent renegade posing as a satanic clergyman.

The Reverend Magister never delivers a sermon, but he gets close when he summons the villagers of Devil's End to a meeting. It's perhaps the quintessential Master scene. He almost charms and bullies an entire community onto his side. He flatters, suggesting the whole world can be theirs, echoing the Biblical temptation of Christ in the wilderness. Then he loses his temper and unleashes the gargoyle-like Bok out of pique.

While the Master is brilliant and captivating, he's also driven by fury, impatience and a fundamental disdain for others. It's appropriate that *Doctor Who*'s fullest engagement with 'folk horror' finds the Master at his most literally diabolical. **JAMES COORAY SMITH**



Above left inset: The gargoyle, Bok (Stanley Mason), comes to life in *The Dæmons* (1971).

Above: The 'Reverend Magister'.

Left: The Master summons demonic forces.

The Sound of Drums/Last of the Time Lords

This is one of the most beloved Master stories in the television canon. John Simm's performance captures many of the essential elements of the Master while creating a new persona for fans who came to the series following its 2005 revival.

The Master's chilling smile as he sheds the persona of politician Harold Saxon, embracing the depths of his old sociopathy, is one of the most memorable moments. Simm convinces us that his Master is more dangerous than Daleks and Cybermen because he can easily manipulate humans without using brute force.

Russell T Davies' script explores the Master's latest plans for conquest and offers glimpses of an intriguing backstory. It's revealed that viewing Gallifrey's Untempered Schism, aged eight, damaged the Master's psyche. He could have remained friends with the Doctor but instead chose a path that led to tragedy.

Last of the Time Lords, perhaps more than any other episode, provides an emotional insight into the love-hate relationship that the Doctor and the Master are seemingly condemned to endure. And Simm's performance set a high standard for all future interpretations of the role.

AMANDA-RAE PRESCOTT

Above left: The Master (John Simm) taunts Martha Jones (Freema Agyeman) and the aged Doctor (David Tennant) in *Last of the Time Lords* (2007).

Above right: The Untempered Schism affects the mind of the young Master (William Hughes) in *The Sound of Drums* (2007).

The Magician's Apprentice/The Witch's Familiar

Perhaps more than in any other story before or since, Missy is just so much *fun* in *The Magician's Apprentice* and *The Witch's Familiar*, the opening two-parter of the 2015 series.

From the moment her face looms out – cartoonishly – from a UNIT computer monitor, she's full of energy, wit and a disturbing love of murdering security agents. Later, she'll mock a Dalek while it's being killed – or at least seriously inconvenienced – by its decomposing ancestors. Throughout, Michelle Gomez is on fire.

With the Doctor missing in action for the opening half of *The Magician's Apprentice*, the protagonist role shifts to his companion, Clara Oswald. This, in turn, casts Missy as an antagonist who pricks any pomposity in our Jane Austen-enamoured teacher.

Even after the Doctor turns up, writer Steven Moffat keeps him primarily in the company of Davros and the Daleks. Missy remains paired with Clara, whom she repeatedly mistreats throughout the episode – often to comedic effect. Previous incarnations of the Master have generally remained polite to the Doctor's companions. Missy, however, clearly finds Clara a tad... wanting.

As usual, Missy is precariously balanced on a tightrope between ridiculous and malicious. Gomez expertly switches between the two, often while holding our gaze. Missy goading the Doctor to destroy the Dalek machine containing Clara is a reminder that she isn't merely naughty and whimsical in her villainy.

PAUL F COCKBURN

Left: Missy (Michelle Gomez) treats a Dalek with characteristic irreverence in *The Magician's Apprentice* (2015).

QUARTER FINALS

MATCH 9

Match 1 winner v Match 2 winner

WINNER

Utopia 52.3%

ELIMINATED

The Dæmons 47.7%

MATCH 10

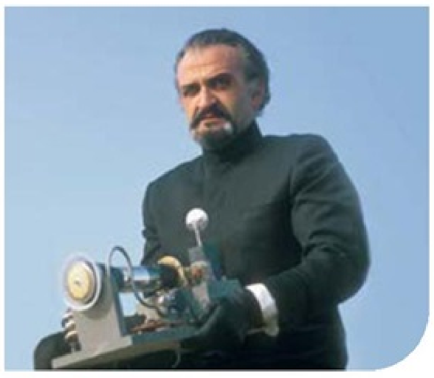
Match 3 winner v Match 4 winner

WINNER

The Deadly Assassin 63.7%

ELIMINATED

The Sound of Drums/ Last of the Time Lords 36.3%



MATCH 11

Match 5 winner v Match 6 winner

WINNER

The Sea Devils 55.6%

ELIMINATED

The Magician's Apprentice/ The Witch's Familiar 44.4%

MATCH 12

Match 7 winner v Match 8 winner

WINNER

World Enough and Time/ The Doctor Falls 59.1%

ELIMINATED

Terror of the Autons 40.9%

SEMI FINALISTS

The Sea Devils

This 1972 story sees the original Master at his absolute peak. After a year, Roger Delgado has settled into the part and writer Malcolm Hulke knows exactly how to play to his strengths.

The story opens with the Master ostensibly neutralised, imprisoned and watching *Clangers*, directly picking up on the consequences of *The Dæmons* in a way that had rarely been done before in *Doctor Who*. We might expect the early episodes of this serial to be about him turning the tables, but he's *already* turned them and is now running the show. He doesn't even need to hypnotise prison governor Trenchard; he simply manipulates him with ease.

It's here that the Doctor-Master relationship as we know it is established – the very personal nature of their enmity. In *Terror of the Autons* the Master views the Doctor as simply a worthy opponent and the warning the Doctor receives from the Time Lords implies they've always been enemies. Yet in *The Sea Devils* the Doctor says the Master was once "a very good friend", marking a significant shift in their dynamic. It's all brilliantly encapsulated in Episode Two's fencing duel, in which we see that, despite the high stakes of their rivalry, the Doctor sometimes slips into treating it as a game – a game that he enjoys perhaps a little too much.

Notably, the Master doesn't seek to gain from helping the Sea Devils take over the Earth, despite the considerable effort involved. He just wants to see humanity destroyed because it will upset the Doctor. Psychotic, grandiose, but also quite petty and weirdly obsessed with an old schoolfriend: that's the Master. **EDDIE ROBSON**

Left: Colonel Trenchard (Clive Morton) assists the Master with his plans in *The Sea Devils* (1972).

Above: The Master engages in a sword fight with the Doctor (Jon Pertwee).

SEMI FINALS

MATCH 13

Match 9 winner v Match 10 winner

WINNER

The Deadly Assassin 53.2%

RUNNER-UP

Utopia 46.8%

MATCH 14

Match 11 winner v Match 12 winner

WINNER

World Enough and Time/ The Doctor Falls 60.3%

RUNNER-UP

The Sea Devils 39.7%

Utopia

Professor Yana is the Master. We all know that's the – brilliantly executed – twist in this episode. We also know that Professor Yana doesn't *become* the Master until seven minutes from the end, so it could be argued that *Utopia* isn't much of a Master story. But this overlooks the fact that Yana is as much the Master as John Smith is the Doctor in *Human Nature/The Family of Blood* (2007). As a result, he gives us a fresh insight into the Master's nature.

In particular, it seems that the process of using the chameleon arch to become human also removed whatever it was that made the Master turn evil. Is this because it erased the memories of a trauma that set him on the dark path – or is it because it's the Time Lord part of his psyche that makes him bad? Either way, Yana is a glimpse of the man the Master might have been had he not stared into the Untempered Schism as a child.

And the man the Master might have been is a benign, dotty scientist, with a waistcoat and tie and a female "good friend". Professor Yana is, in fact, the Doctor. Except there's a crucial difference. While the Doctor "never asks to be thanked", Yana laments that he's never been admired. So he's still the Master deep down, driven by a desire to receive validation.

Utopia does leave one question unanswered, though. Why did the Master, fleeing from the Time War, decide to call himself Professor Yana? Did he give himself that name to remind *himself* that he was not alone? Or maybe he anticipated one day being reunited with the Doctor and using it as the basis for one of his dramatic reveals? "Oh, my dear Doctor, you have been naïve. My name is Yana. You. Are. Not. Alone!" **JONATHAN MORRIS**

Right: Professor Yana (Derek Jacobi) begins to remember his true identity in *Utopia* (2007).

BBC

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2ND PLACE

The Deadly Assassin

The runner-up in our poll is the story that reinvented both the Doctor's home planet and his old nemesis. There are shocking surprises in store, but EMMA REEVES finds familiar villainy lurking in the shadows...

"Like it or not, Gallifrey is involved, and I'm afraid things will never be quite the same again..."

One of the biggest gamechangers in *Doctor Who* history, *The Deadly Assassin* (1976) caused several controversies. The scenes of violence and drowning inside the Matrix attracted complaints from Clean Up TV campaigner Mary Whitehouse; fans, however, were more concerned by the depiction of Gallifrey and its inhabitants. The Time Lords, once believed to be ineffable, omniscient and omnipotent, were portrayed for the first time as petty, dull, snobbish and quite startlingly incompetent.

However, after the initial outcry, *The Deadly Assassin* was quickly re-evaluated by fans, who embraced the Time Lord lore established in this first story to be entirely set on Gallifrey. Writer Robert Holmes' mischievous vision tapped into a post-colonial mistrust of privileged old men who think they know what's best for everyone. While the Time Lords are diminished, the Doctor and the Master become even more intriguing and important. We learn that the Doctor is a Prydonian – an aristocrat even amongst Time Lords – and is not afraid to pull rank if necessary. By contrast, the Master has taken steps to ensure that his origins remain obscure, even to his own people.

In this story, we see the Master at his nadir, reduced to his rawest essence. Other TV Masters have been able to employ good looks, wit and even charm to make their mark as the Doctor's nemesis. None of these options was open to Peter Pratt, the 'Crispy' Master. Imprisoned in a decaying, corpse-like body designed to trigger instinctive revulsion, the character's only recognisable attributes are hatred and cunning.

Still, Pratt manages to exude dark charisma in a story that sees the Master firing on every evil cylinder. He hypnotises high-ranking Time Lords, makes liberal use of his tissue-compression eliminator and, naturally, indulges in his favourite sport of messing with the Doctor's head. He doesn't merely frame the Doctor as murderer of the President, he makes the Doctor himself fear that he might have committed, or be about to commit, this terrible crime.

The Doctor has often questioned his own integrity, but the Master has no such doubts. To him, the Doctor is "despicably good... insufferably compassionate". He loathes the idea of the Doctor's intrinsic goodness even more than he hates the Doctor. And the Master's determination to corrupt the Doctor before destroying him or her will provide fertile story territory for decades to come... **DWM**

THIRD-PLACE PLAY-OFF

Match 13 runner-up
v Match 14 runner-up
THIRD PLACE
Utopia 51.9%
RUNNER UP
The Sea Devils 48.1%

FINAL

Match 13 winner
v Match 14 winner
FIRST PLACE
World Enough and Time/ The Doctor Falls 57.8%
SECOND PLACE
The Deadly Assassin 42.2%

Top: The Doctor (Tom Baker) examines a Gallifreyan weapon in *The Deadly Assassin* (1976).

Above: The hideously disfigured Master (Peter Pratt) in his lair.

Left inset: The assassinated President of Gallifrey (Llewellyn Rees).

1ST PLACE

World Enough and Time/ The Doctor Falls

The explosive confrontation between the Twelfth Doctor and two incarnations of the Master appeared to seal all their fates. **PAUL KIRKLEY** admires our poll-winner for more than just its spectacle.

On one level, 2017's epic series finale is an obvious contender for the title of *Doctor Who*'s most Masterful tale. After all, with his-and-hers models of Gallifrey's most notorious wrong 'un on the loose, you get twice as much baddie for your buck.

At the same time, though, there's so much else going on here – from the dramatic downfalls of our hero and his companion, to the return after 50 years of the original Cybermen *and* the original Doctor – that at times it barely feels like a Master story at all. In short: few would dispute that *World Enough and Time/The Doctor Falls* is a masterpiece. But is it a *Master* piece?

Yes, actually. Not least because the entire, tragic chain of events is set in motion by the Doctor's stubborn faith in his oldest adversary's capacity for redemption – a theory he's prepared to test to destruction, even if it means recklessly sacrificing Bill Potts in the process.

It's telling that, while multi-Doctor team-ups tend to dissolve into petty squabbling, the Master and his coy Mistress are such narcissists that they basically get the hots for each other. Beneath the surface, though, there rages a Manichean, Jekyll-and-Hyde struggle for control of their collective soul – a battle destined to end in mutually assured destruction.

While Michelle Gomez's Missy pushes the character into new territory, this is arguably John Simm's most traditionally Master-ish performance in the role. He even spends the first episode buried under a funny latex disguise, and the second effectively cosplaying as Roger Delgado, complete with black Nehru(ish) suit and an Evil Goatee. (The guyliner's a new addition, though.)

The Doctor's impassioned plea to the Masters – "I do what I do because it's right, because it's decent, because it's kind" – feels like a landmark moment in their relationship: the culmination of a family argument that's been brewing for centuries. And the Master's casually cruel response – "This is the face that didn't listen to a word you just said" – is a key character beat that defines both characters not just by who they are, but who they aren't.

Ultimately, the Doctor's faith in Missy is rewarded, as she finally does the right thing, declaring: "It's time to stand with him. It's where we've always been going." Perhaps that's why, even on the brink of death, hers is the last face the Doctor sees – the one that appears to furnish him with the will to live. Not Bill, or Rose, or Sarah, or River, but Missy – his "oldest friend in the universe".

So yes, it's a masterpiece on every level. **DWM**

Above: Missy (Michelle Gomez) stabs her previous self (John Simm) in the back in *The Doctor Falls* (2017).

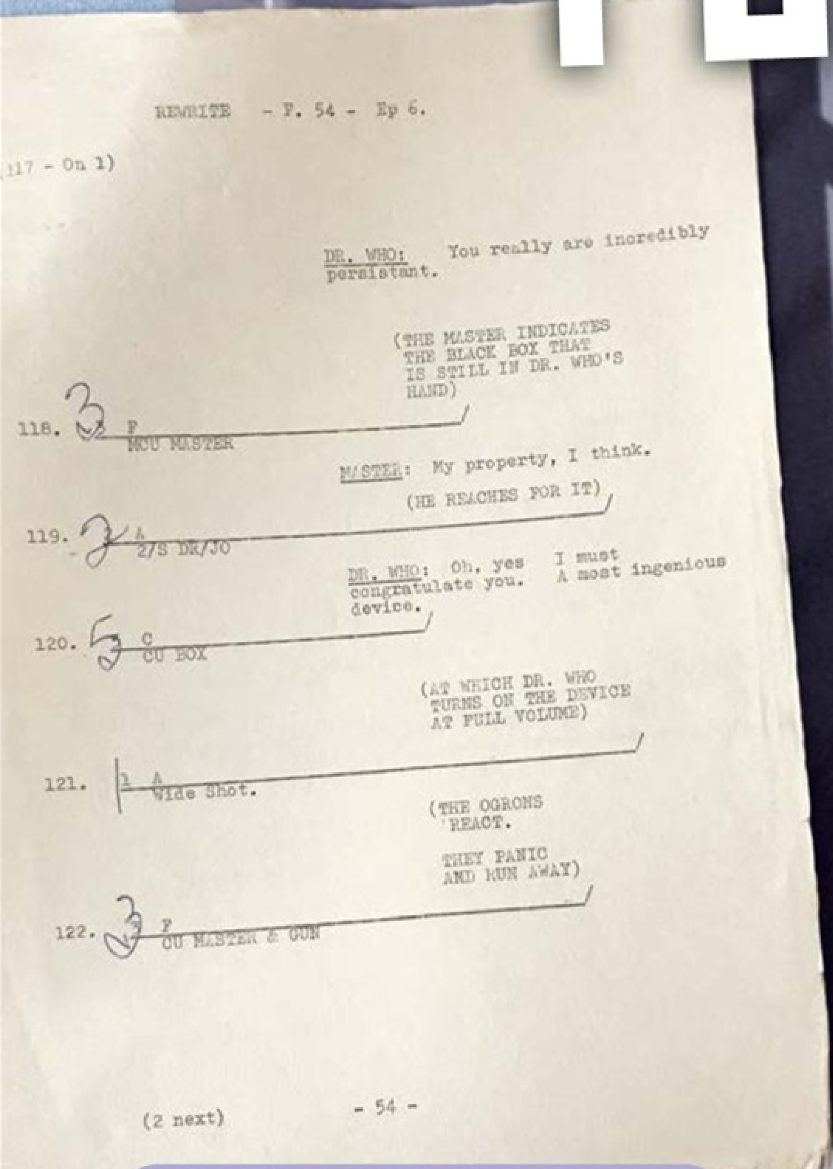
Left inset: Mr Razor (John Simm) – later revealed to be the Master in disguise – in *World Enough and Time* (2017).

Below left: The Doctor (Peter Capaldi) tries to reason with his former friend in *The Doctor Falls*.

Left: Two incarnations of the same evil Time Lord.

THE ORIGINAL MASTER PLAN

A combination of time constraints and human error compromised Roger Delgado's final appearance as the Master. **DAVID J HOWE** unravels a complex story.



REWRITE - P. 54 - Ep 6.

117 - On 1)

DR. WHO: You really are incredibly persistant.

(THE MASTER INDICATES THE BLACK BOX THAT IS STILL IN DR. WHO'S HAND)

118. 3 F MCU MASTER

MASTER: My property, I think.

(HE REACHES FOR IT)

119. 3 A 2/S DR/JO

DR. WHO: Oh, yes I must congratulate you. A most ingenious device.

120. 5 C CU BOX

(AT WHICH DR. WHO TURNS ON THE DEVICE AT FULL VOLUME)

121. 1 A Wide Shot.

(THE OGRONS REACT.

THEY PANIC AND RUN AWAY)

122. 3 F CU MASTER & GUN

(2 next) - 54 -

Above from top: A page from the camera script of *Frontier in Space* Episode Six (1973). Photo © David J Howe; the Doctor operates the Master's hypnotic device near the end of the episode.

Right: Jo (Katy Manning) is incarcerated by the Master (Roger Delgado) aboard his prison ship in Episode Four.

In 1973, Season 10 of *Doctor Who* included an epic 12-part adventure spread across two serials: *Frontier in Space* and *Planet of the Daleks*. The first of these stories marked the final appearance of the original Master, Roger Delgado, who later that year would be tragically killed in a car crash.

Frustratingly, however, Delgado's last scene with Jon Pertwee's Doctor seems rushed; the on-screen action doesn't even make much sense. On the planet of the Ogrons the Master confronts the Doctor and Jo (Katy Manning). The Doctor triggers the Master's hallucination device and the Ogrons scatter in alarm – although we don't see what they're running from. Firing his gun, the Master is jostled by a fleeing Ogron and the shot only grazes the Doctor's forehead. Jo helps the injured Doctor into the TARDIS, but the sudden disappearance of the Master leaves us with no clue to his ultimate fate.

What went wrong? And what was the ending of *Frontier in Space* supposed to be like?

The serial was written by Malcolm Hulke and directed by Paul Bernard, whose copies of Hulke's scripts are covered with notes and other forms of 'marking up'. To understand how events progressed to such an unsatisfactory conclusion, we need to start with the rehearsal scripts, tracking through two drafts of the camera script and from there to recording and final editing.

The original *Frontier in Space* ending, as described in Hulke's outline (dated 11 April 1972), referred to the story's Draconians by their original name of 'Andromedans': "The survivors of the Earth-Andromedan expedition survive, taking the Master with them as their prisoner. But the Doctor and Jo are marooned on the Ogrons' planet. As the Ogrons close in upon them, the TARDIS materialises before them and they escape. Jo and the Doctor set off in the TARDIS in pursuit of the Daleks."

In the rehearsal script, the Doctor's use of the Master's hallucination device affects the Ogrons, causing them to 'see' a previously established Ogron-eating monster. This sequence was removed by Bernard in his draft camera script, so the monster doesn't reappear.

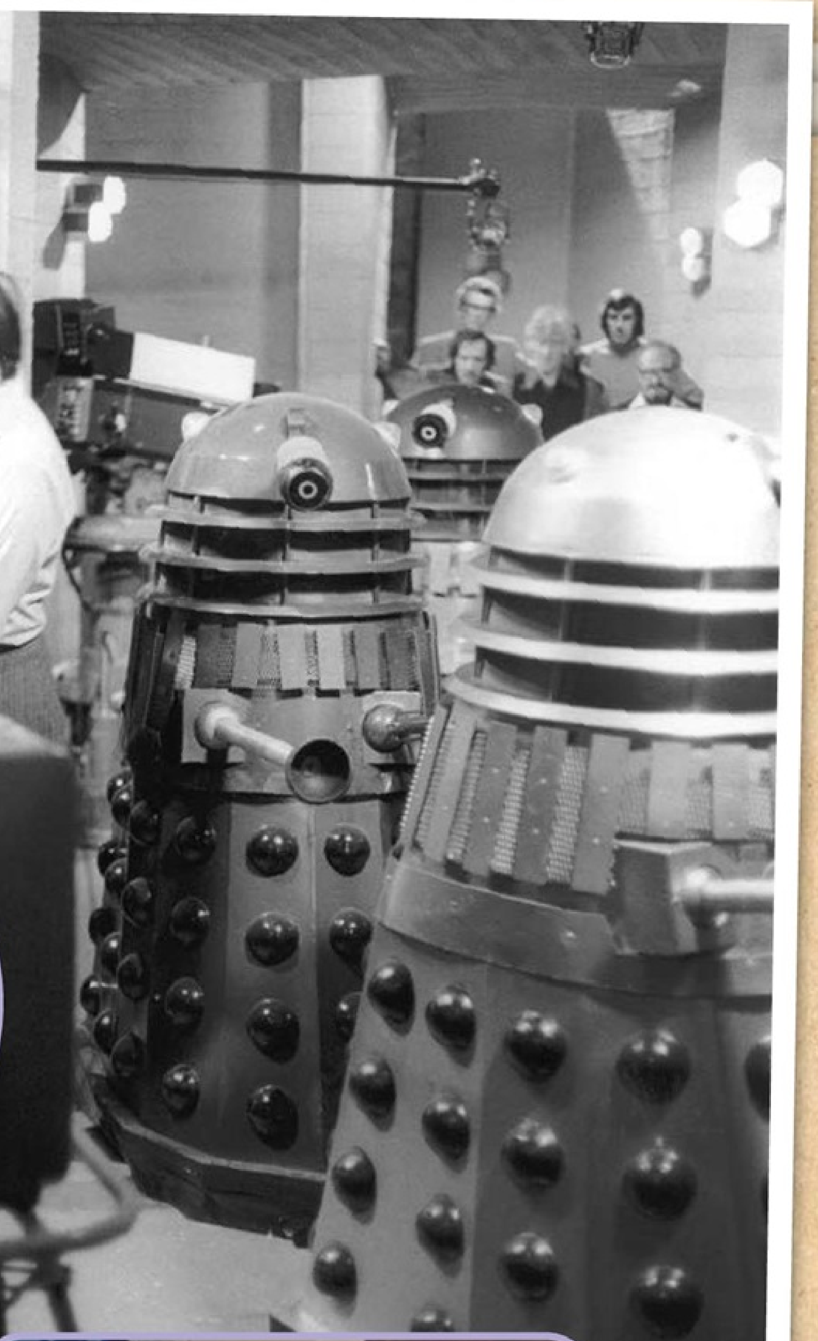
OUR FINAL VIEW OF THE MASTER SHOWS HIM BEING JOGGED AS HIS GUN GOES OFF.

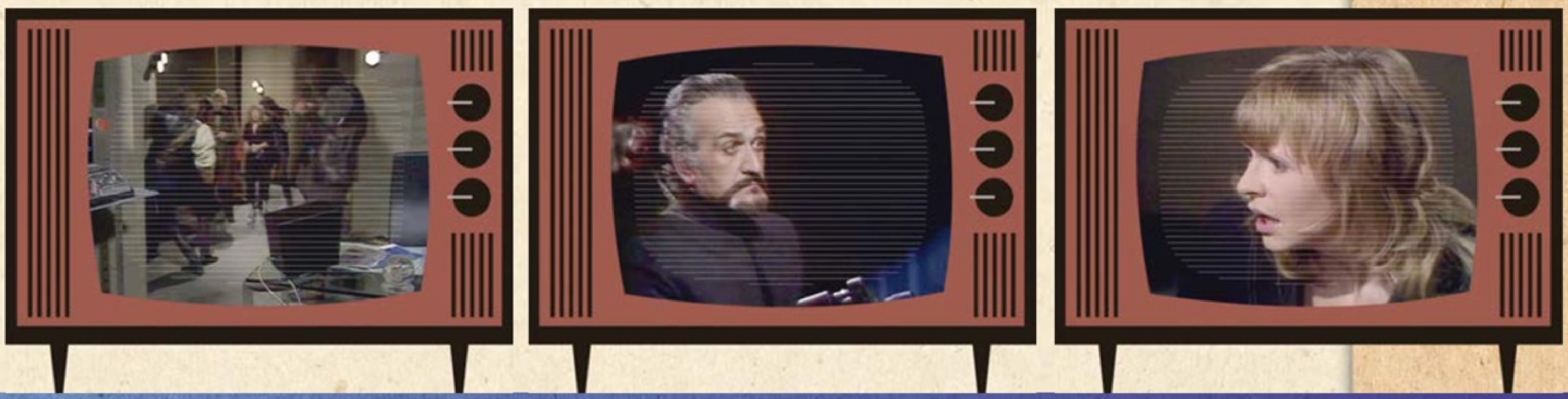
The removal of the monster – mockingly referred to by Bernard as "a piece of rubber blubber" (see page 41) – wasn't the only decisive change as the Doctor-Master confrontation made its way to the screen. Indeed, there are shots in the transmitted episode that don't appear in the final version of the camera script, and the editing is noticeably sloppy.

The whole sequence – the Ogrons jogging the Master in their (now unmotivated) panic, causing his gun to go off, and the Doctor being hit – is edited very fast, using medium or close-up shots that make it difficult to see what's happening. Even the final wide shot of the fleeing Ogrons is obscured, with the creatures all running close to the camera, blocking the image. Our final view of the Master shows him being jogged as his gun goes off, and that important shots were cut from here is indicated when Jo leans over the prone Doctor. We notice that she's holding the Master's gun, a weapon we didn't see her pick up – suggesting that we were meant to see the Master dropping the gun in his flight, then Jo picking it up and, losing track of the Master, turning to the Doctor.

'Editing Notes', attached to the front of the camera script for Episode Six, indicate that the scene was shot on 31 October 1972 but only partially completed. The missing shots were picked up the following day, prior to work beginning on Episode Five – which, for logistical reasons, was scheduled for recording *after* Episode Six.

Here's how the notes describe the recording on 1 November: →



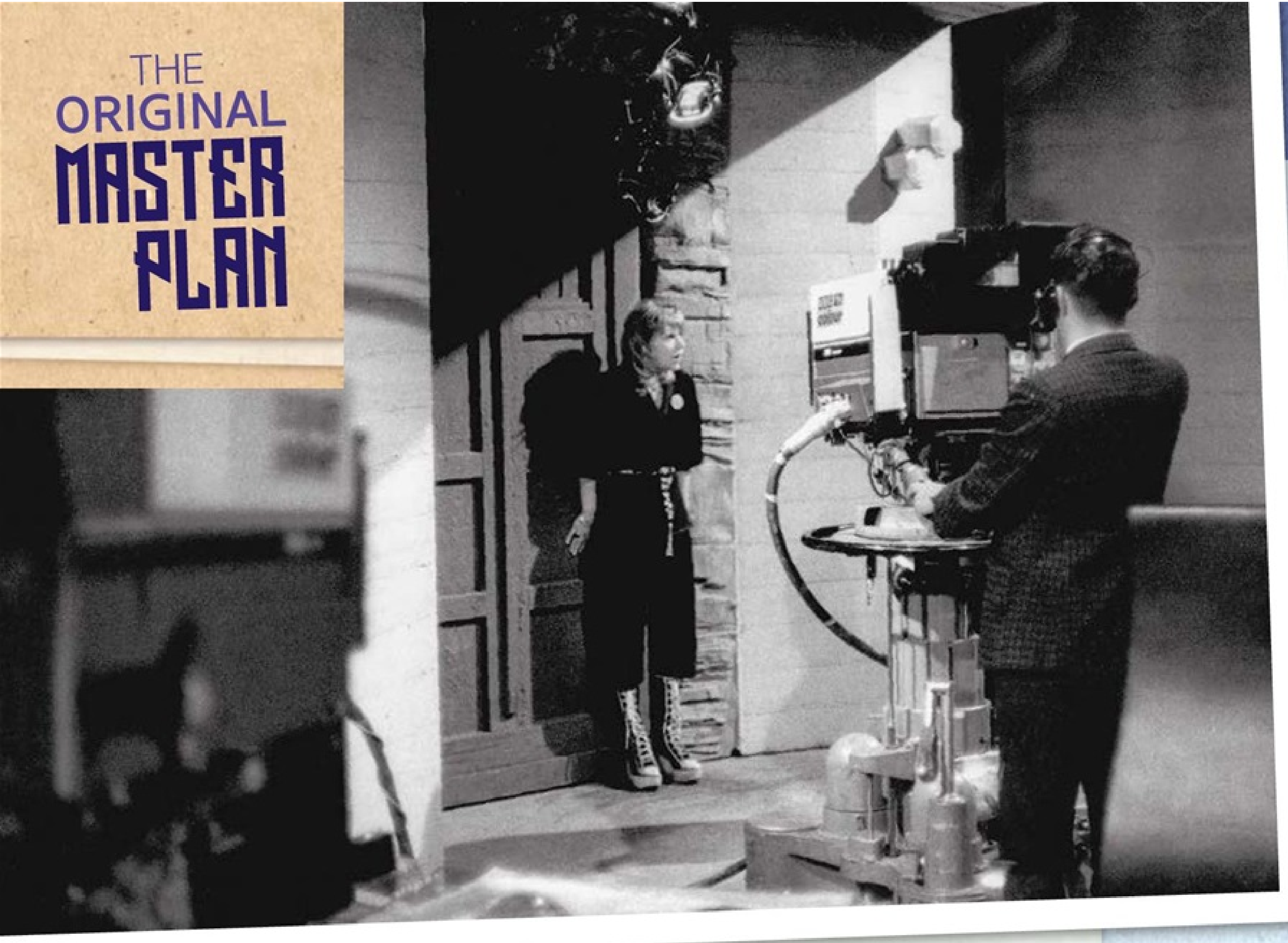


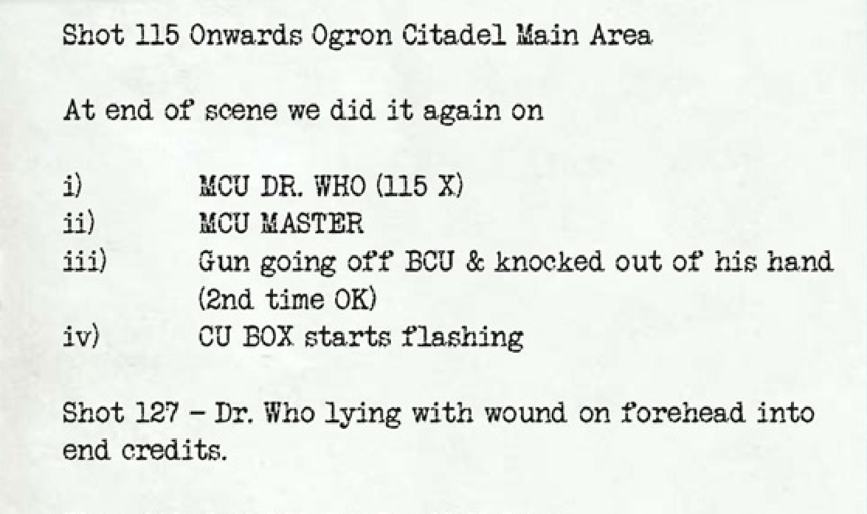
Top: Rehearsing a scene with the Daleks. Actors including Stephen Thorne, Jon Pertwee and Roger Delgado can be seen top right. Image © Andrew Beech 1972, 2021.

Top left inset: The Doctor is captured by a Draconian in Episode Two.

Above left: Jo examines the wounded Doctor (Jon Pertwee).

Below from left: The Ogrons begin to panic; the Master aims his gun; Jo looks on in horror.





Shot 115 Onwards Ogron Citadel Main Area

At end of scene we did it again on

i) MCU DR. WHO (115 X)
ii) MCU MASTER
iii) Gun going off BCU & knocked out of his hand (2nd time OK)
iv) CU BOX starts flashing

Shot 127 - Dr. Who lying with wound on forehead into end credits.

Then did shot 129 for David Maloney.
Did it three times ⊠ probably the first one the best!

This sequence includes some of the shots that were used in the final edit: namely the MCU (medium close-up) of the Master and the BCU (big close-up) of the gun going off. It's worth noting that, at the time of recording, Bernard expected the episode to end with the Doctor on the floor with a bloodied forehead. As he pointed out, shot 129 – with Jo and the injured Doctor taking refuge inside the TARDIS – was "for David Maloney". In other words, it was expected to form part of the following, Maloney-directed story, *Planet of the Daleks*. As Letts observed in a memo written over a week later: "I asked the director, at a late stage of outside rehearsal, to include a short scene for us to use as a link at the beginning of the next Dr. Who serial, thus saving us time and the cost of a set in January [1973]."

Bernard himself recalled in a 1989 interview with Alan Stevens that "It was all rather hurriedly done at the eleventh hour, without any preparation whatsoever. I was asked to do this while I was in the control room, under stress and running out of time. My working day was coming to an end, and suddenly I was asked to knock these scenes off."

Given that the scenes were actually recorded the following day, Bernard's memory here was incorrect, but that he was asked on the 31st to record a completely new scene on the 1st remains true.

It seems likely that – in accord with Letts' last-minute, money-saving plan – script editor Terrance Dicks provided the text for shot 129 on the 31st, for recording the following day. The pressure to avoid overruns in completing the work for Episode Six, before starting on Episode Five, was no doubt immense. As it happened, the recording on 31 October (Episode Six) had already overrun by 15 minutes; the next day (end of Episode Six plus entirety of Episode Five) overran by no fewer than 23.

In Barry Letts' above-mentioned memo (written on 8 November), he explained the reasons for the overrun: "On the 1st, the studio was cleared at thirteen minutes, the remaining ten minutes being used to record final credits lost on the recordings of earlier episodes because of a breakdown of the caption scanner. Although the overruns themselves resulted from the complexity of the shows, which included a number of difficult effects, the overrun on the second day is quite clearly my responsibility as producer." He was referring, here, to his imposition of shot 129 – a "scene [that] took about fifteen minutes to shoot, at the beginning of the recording." The fact that they *also* had to record further scenes to complete Episode Six that day wasn't mentioned in Letts' memo.

As noted, the TARDIS interior scene at the end of *Frontier in Space* was actually the first scene in the *Planet of the Daleks* scripts, appearing nowhere in the *Frontier* paperwork. This scene was completed by David Maloney on 22 January 1973. Shot 130, noted in *Frontier*'s final camera script as an exterior image of the TARDIS dematerialising, never made it to the screen. In fact, the final shot in Episode Six of *Frontier*, of the TARDIS in space, was recorded as part of *Planet of the Daleks*.

But why was the final edit changed from the camera script? For one thing, timing may have been an issue. Bernard would have timed his edit of Episode Six very carefully, ensuring it came in at the required 25 minutes (give or take a couple of seconds) once the opening and closing credits were added. However, the new TARDIS scene at the end didn't even exist when *Frontier in Space* was being made; as we've seen, shot 129 was recorded in the expectation that it would form part of the following

> "MY WORKING DAY WAS COMING TO AN END, AND SUDDENLY I WAS ASKED TO KNOCK THESE SCENES OFF." PAUL BERNARD

Top: Recording the scene at the start of Episode Six in which Jo attempts to resist the Master's hypnotic device. Image © Andrew Beech 1972, 2021.

Below from left: The Master's shot is knocked off-aim by an Ogron – this is the final appearance of Roger Delgado in *Doctor Who*; the Doctor, his forehead grazed by the Master's weapon, is knocked unconscious; Jo helps the Doctor into the TARDIS.

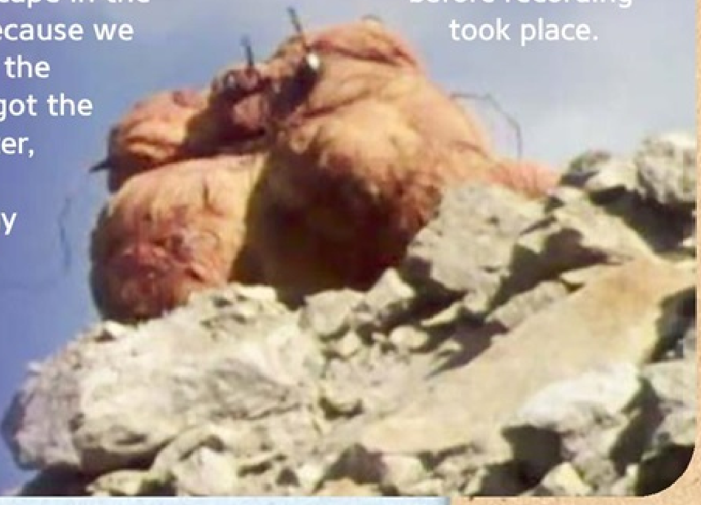
BLOWN-UP BLUBBER

In a 1993 interview with Anthony Brown and Gary Leigh for the fanzine *DWB*, director Paul Bernard outlined his reasons for deleting the illusory Ogron-eater from the climax of *Frontier in Space.*

"There was this mirage of a monster which had been in previous episodes, that the Ogrons were frightened of," he pointed out, "and when I saw it I was aghast. It was a piece of rubber blubber blown up and it was awful – and I said so... It was after Barry [Letts, producer] saw my rough cut or final cut, whichever it was, that [he] expressed the opinion that it was wrong not to cut to the monster every time it was required, but I said, 'No, I know I'm right. I won't put in the shots.'"

Barry Letts told his side of the story in **Doctor Who Magazine**'s 1985 Winter Special: "What was supposed to happen was that the great blobby monster that you saw in the quarry [earlier in the episode] appears in the corridor. The Master is clearly seen to escape in the confusion, but, because we ran out of time in the studio, we never got the shot of the monster, so there was no explanation of why the Ogrons were rushing around like demented schoolboys, and why the Master just vanished. The phrase for what happened is 'complete cock-up'."

The scripts, however, contradict both these accounts, showing that Bernard removed the monster's appearance long before recording took place.



story. So Bernard's timings would have been seriously compromised by the added material. Therefore, a final edit must have been made to Episode Six – supervised by either David Maloney or Barry Letts, and perhaps involving damaging cuts – in order to make room for 37 seconds of interior/exterior TARDIS at the very end of the episode.

Another factor may have been the relative experience of the camera crews and the quality of the shots recorded. Generally speaking, in any multi-camera crew Camera 1 is operated by the most experienced cameraman, who is therefore given the most difficult shots. Camera 2 is operated by the next most experienced, winding down to Camera 5, which will perhaps be operated by a trainee.

Looking at the cameras listed in the final camera script, we can see that what Bernard had to work with was a wide shot from Camera 1 in one position, with 'explanatory' shots and cutaways coming from Cameras 2, 3 and 5, all in fixed positions – and the whole thing recorded in haste on 1 November with minimal rehearsal time. It certainly seems, from watching the finished edit, that Camera 1 was misplaced, as the fleeing Ogrons block it from recording anything else.

Returning, then, to the basic question: what was this scene supposed to depict? Well, it's clear from the rehearsal script that the Ogron-eating monster was to have put in an (hallucinatory) appearance, the Doctor was *not* to be injured in the melee, and that the Master was to escape in his own TARDIS, leaving the Doctor and Jo to go after the Daleks. This concept persisted through both camera scripts (draft and final), complete with a shot of the Master running away that ultimately wasn't used in the final edit. It's echoed, too, in Malcolm Hulke's novelisation of his story, published in 1976 as *Doctor Who and the Space War*. There, the Master is left alive and at large by the uninjured Doctor, hinting at further adventures to come.

What a shame, then, that a key moment in the story – and, indeed, *Doctor Who* history – is given such short shrift in the televised episode. **DWM**

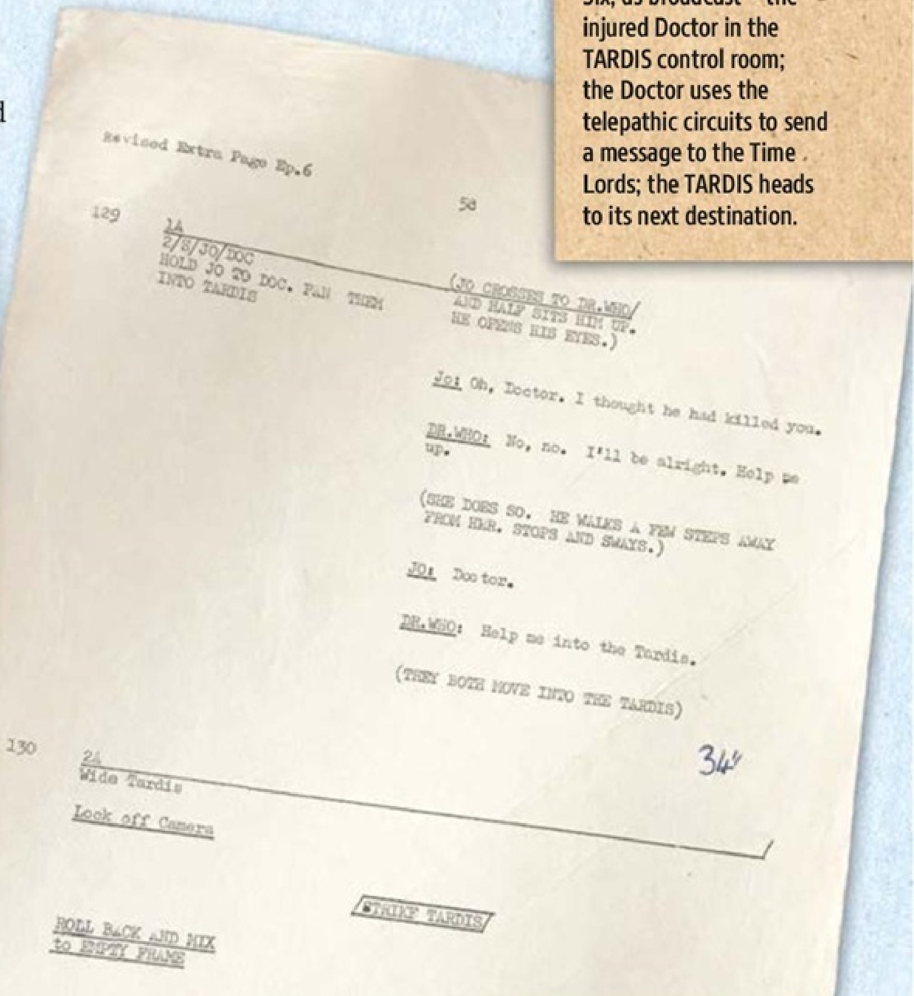
Above left: The monster that terrifies Ogrons, as seen in Episode Six on a wall painting...

Above right: ... and on the surface of the Ogrons' home planet.

Below left: Roger Delgado on set during rehearsals for Episode Six. Image © Andrew Beech 1972, 2021.

Below right: A "Revised Extra Page" of the camera script for *Frontier in Space* Episode Six. Photo © David J Howe.

Bottom from left: The final scenes of Episode Six, as broadcast – the injured Doctor in the TARDIS control room; the Doctor uses the telepathic circuits to send a message to the Time Lords; the TARDIS heads to its next destination.



Revised Extra Page Ep.6

129 1A 58
2/S/JO/DOC
HOLD JO TO DOC. PAN THEM INTO TARDIS

(JO CROSSES TO DR.WHO/ AND HALF SITS HIM UP. HE OPENS HIS EYES.)

JO: Oh, Doctor. I thought he had killed you.

DR.WHO: No, no. I'll be alright. Help me up.

(SHE DOES SO. HE WALKS A FEW STEPS AWAY FROM HER. STOPS AND SWAYS.)

JO: Doc tor.

DR.WHO: Help me into the Tardis.

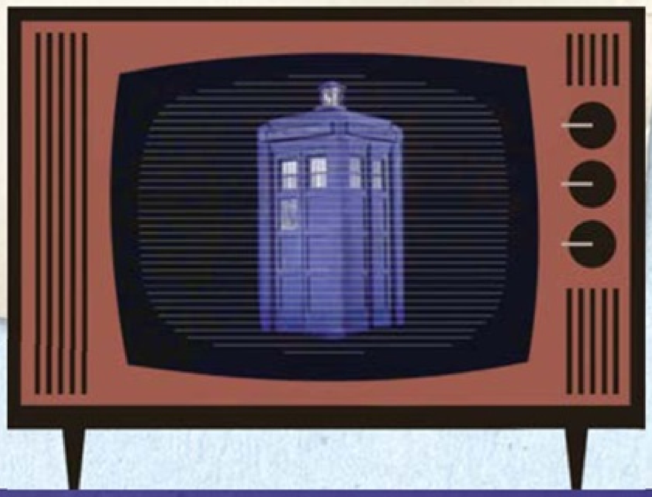
(THEY BOTH MOVE INTO THE TARDIS)

34"

130 2A
Wide Tardis
Lock off Camera

STRIKE TARDIS

ROLL BACK AND MIX to EMPTY FRAME

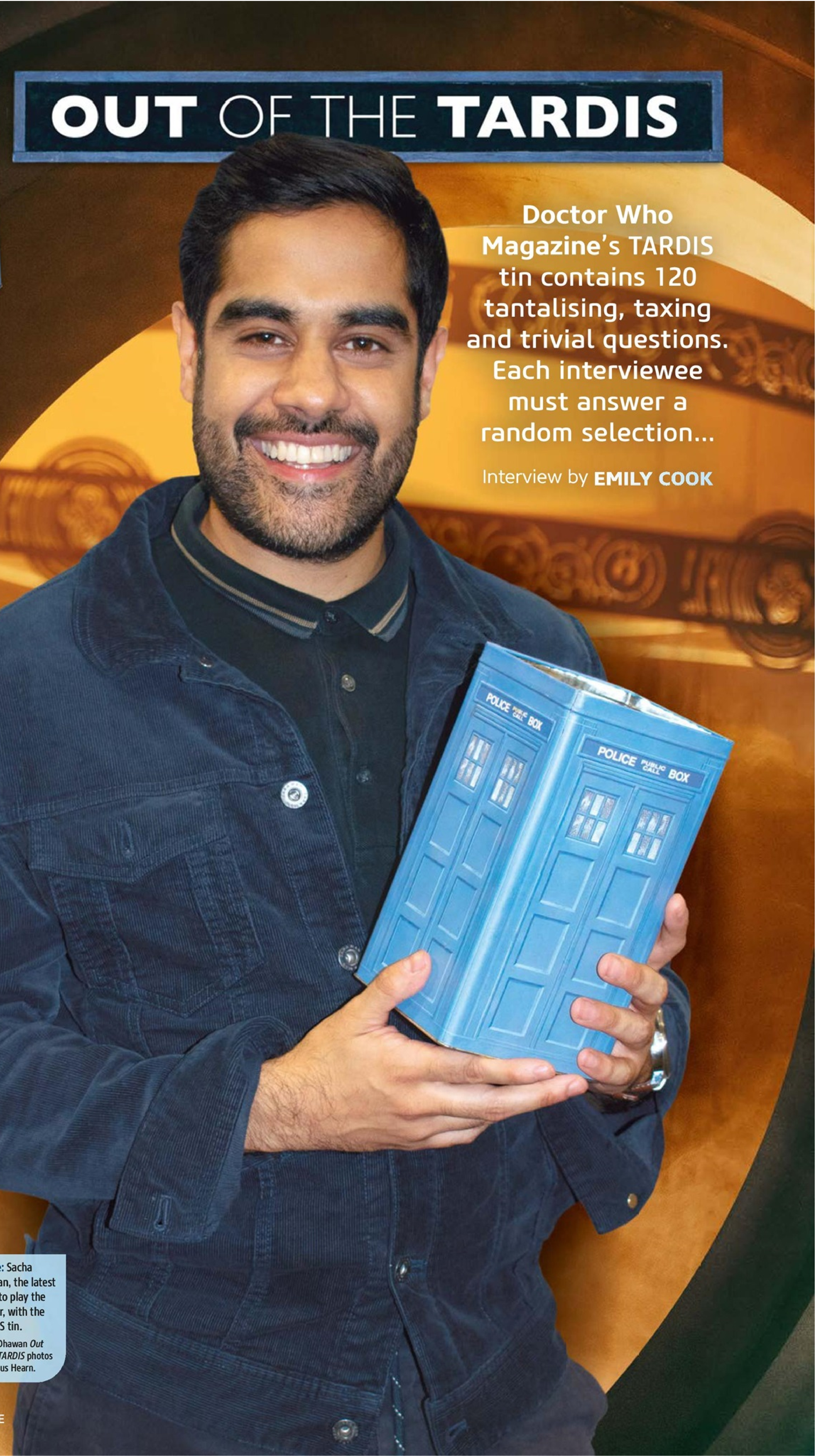


OUT OF THE TARDIS

Sacha Dhawan

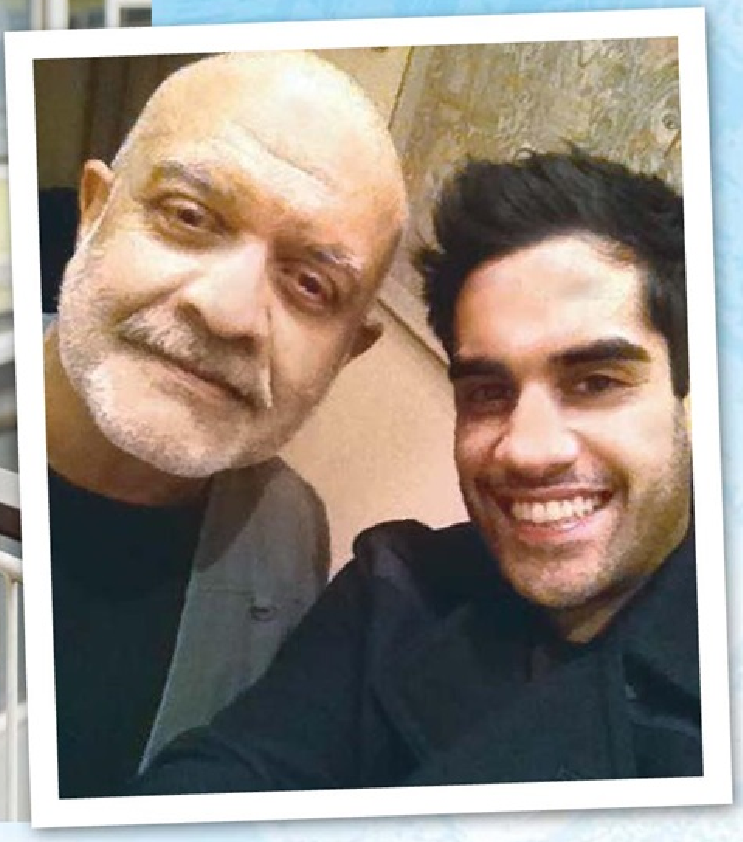
Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**



Above: Sacha Dhawan, the latest actor to play the Master, with the TARDIS tin.

Sacha Dhawan *Out of the TARDIS* photos © Marcus Hearn.



Far left: Waris Hussein (Sacha Dhawan) and Verity Lambert (Jessica Raine) celebrate the success of *Doctor Who* in *An Adventure in Space and Time* (2013).

Left: The real Waris Hussein has a selfie with Sacha.
Twitter photo © Sacha Dhawan.

Below inset: As a boy, Sacha associated phone boxes with the TARDIS.

Bottom: Sacha as the Master with Jodie Whittaker as the Doctor in *The Timeless Children* (2020).

One year ago, in *Spyfall's* New Year's Day cliffhanger, Sacha Dhawan was revealed as the latest incarnation of the Doctor's arch-nemesis.

"Recording the reveal – that 'O' was in fact the Master in disguise – was my highlight of being in *Doctor Who*," says Sacha. "It was so special because no one apart from [executive producers] Chris [Chibnall] and Matt [Strevens] had seen how I was going to play it, so it was the crew who got to see that first switch of me becoming the Master. They've seen so many actors come in and out playing the Doctor and the Master, so I really trusted their opinion. They were incredibly encouraging and supportive. Everyone was, especially Jodie.

> **"When I think of *Doctor Who* I recall sitting in front of the TV with my family and the wonderful associations that come with that."**

"Jodie was the first person I met on my first day of filming," Sacha adds. "I'd just arrived in South Africa and I hadn't met anybody. It was quite nerve-wracking. But then I stepped into the make-up trailer and met Jodie Whittaker. She was so welcoming and generous, not just to me but to absolutely *everyone* – and from that moment on, I realised what a company leader she is. Behind the scenes she creates this atmosphere that's so open, comfortable and friendly. I came away from our first meeting completely inspired by her. I knew at that point that this was going to be a really special journey."

Doctor Who has long been a big part of Sacha's life. "I was a fan as a kid," he says. "When I think of *Doctor Who* I recall sitting in front of the TV with my family and the wonderful associations that come with that. I think that's the case for a lot of people. Even if you're not a fan, you still know the show and think of it fondly because it brings back memories of the family coming together and watching this event. And then when the new Doctors were announced, that was always a big deal."

Sacha's first professional association with *Doctor Who* came in 2013, when he portrayed the series' original director, Waris Hussein, in the 50th anniversary drama *An Adventure in Space and Time.*

"The origins of *Doctor Who* are incredible, given the climate at that time," reflects Sacha. "Hearing about Verity Lambert [the series' first producer] and Waris Hussein – that, for me, took the show to another level. As someone who was in their 20s, Indian and gay in the 1960s it was very difficult for Waris. But he directed this show and it became a huge success and such a big part of his life.

"Waris is now a very close friend of mine. I'm immensely proud of him. And I'm proud of *Doctor Who* and what it represents. This show is never afraid to push the boat out. For me to have the chance to be in it playing the Master... who knew! I didn't realise just how much *Doctor Who* would become a part of my life too."

In this Master-themed issue of **DWM**, it's Sacha's turn to answer questions from the TARDIS tin...

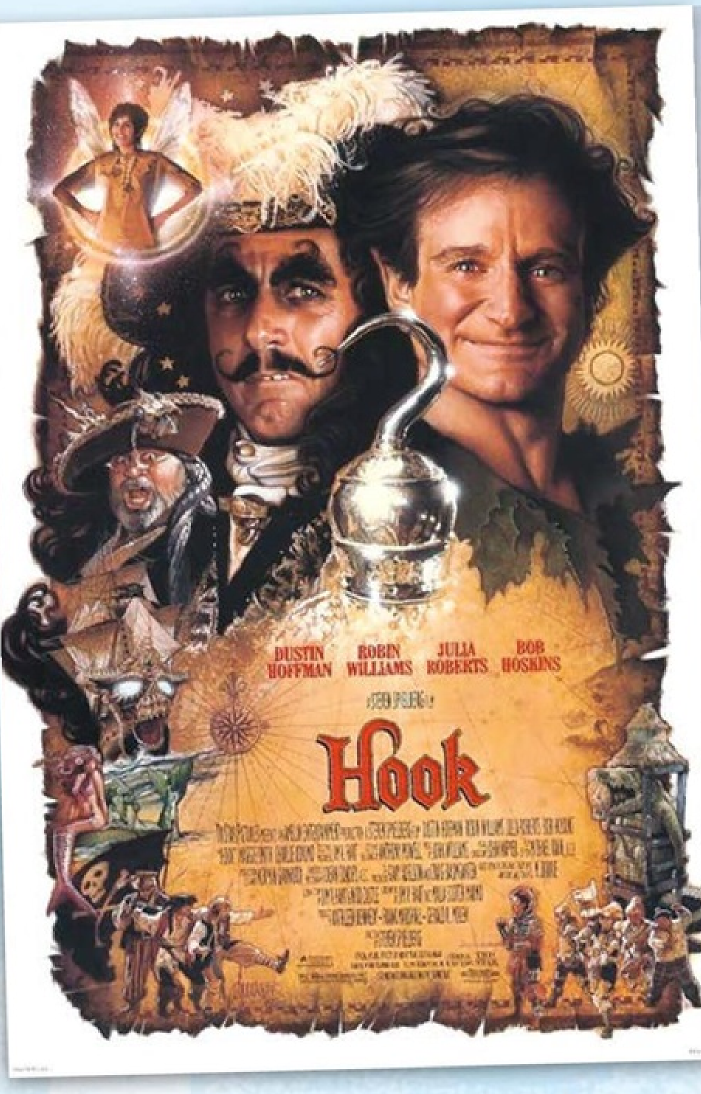
What is your favourite meal?

I would say my mum's meal which is an Indian breakfast: it's paratha with scrambled egg. We make the scrambled egg Indian style so there are spices in it. I always put some curry powder all over and I put too much turmeric in and it turns bright yellow. It's quite easy to make but I can never make it the same as my mum. She works her magic on it and it always tastes amazing. If I've been away quite a lot, filming all over the place, it's always nice to come back to Manchester and have some of Mum's good home-cooked food.

What's your earliest memory of *Doctor Who*?

When I was a kid all I remember is the phone box. The TARDIS. This [Sacha holds up the TARDIS tin] just immediately springs to mind. I feel like it was a big part of my life and sometimes I don't even know why. I just remember it. I must have seen it on telly when my sister was watching *Doctor Who* because she's a bit older than me. What's amazing is, I associated phone boxes with the TARDIS rather than what they actually are. I'd be like, "Why's there a TARDIS on the street?" I eventually realised that it was just a phone box. →

Sacha Dhawan



→ What was the most recent DVD or Blu-ray you bought?

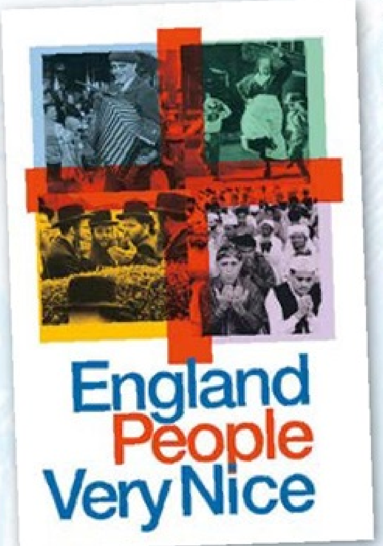
Firstly, why are you asking about DVDs? No one buys DVDs any more. ***Good point. We'll update our questions.*** Although actually, I *have* got an old DVD that I watch constantly. It's *Hook* with Robin Williams. You can't go wrong with that film. I think I've watched it about 20 times. You can put it on and think it's Christmas, even if it's not. Wrap up in a blanket and watch it and reminisce over Robin Williams. What an amazing actor. He's incredibly versatile. His energy, not just as an actor but as a person, fascinates me. And he has the ability on screen to just appear effortless. He makes it look easy but, as an actor, I know it's really not easy to do that. So *Hook* is my go-to DVD. That and *Cool Runnings*. John Candy – another great actor.

If you could swap places with a member of the opposite sex for a day, who would you be?

I'm thinking Oliva Colman. How exciting would that be? She's played some great characters. I'd especially love to be her at that time around the Oscars. ***Have you ever worked with Olivia?*** I did a play with her years ago. It was a Richard Bean play called *England People Very Nice* and she's genuinely really very nice. Loads of fun as well. She's such an amazing actress, and she's just so humble, which actually makes her more endearing.

Do you have a big circle of friends?

I do. It's made up of people I've worked with over the years. That's what's nice about being an actor; you cross paths with so many people and become friends with them very quickly. But in saying that I probably have a very small handful of close friends who are my go-to people when I'm absolutely ecstatic about something or really low about something. They're my closest friends and they're probably in the north. It's made up of old school friends or actors that I've worked with who have been with me all the way. And I know they're real friends because (a) we don't always have to talk about acting, and (b) they always feel really genuinely happy and supportive when I share my acting news. I was dying to tell them when I got the part of the Master but I had to keep it a secret for ages.



What makes you cross?

I think in the world of acting there's still a bit of a strange hierarchy on set where some actors get treated differently to others. When actors take advantage of that slightly and get obsessed by a very false sense of power, it really makes me angry. What's great about *Doctor Who* is that everyone's in it together. Everyone's trying to make the best project possible because we have limited time to make a very big project. I don't like it when people come into environments like that and think they're ruling the show. It hasn't happened on *Doctor Who* but I've experienced that on past jobs where people are a bit of a diva or make things unnecessarily complicated. I don't like it. ***How do you respond to people like that?*** I think I've become brave enough now to say, "Don't do that, it's not necessary. It's a bit old school, it's a bit dated, it's not cool and it doesn't get the job done quicker."

Which classic film would you most like to have worked on?

Good Will Hunting, because two of my favourite actors are in it: Robin Williams and Matt Damon. I should say three because Ben Affleck's in it too and he's good. I wouldn't even have minded if I didn't work on it as an actor; I just want to have been part of it in any way. It's such a beautiful film.

Top left: *Hook* (1991) is one of Sacha's favourite films.

Top right: Will (Matt Damon) and Sean (Robin Williams) in *Good Will Hunting* (1997).

Right inset: A poster for the 2009 play *England People Very Nice*.

Right: Olivia Colman as Mother in *The Eleventh Hour* (2010).

Who should be president of Britain if the country was declared a republic?
Michelle Obama. I think she's brilliant. I miss Michelle and Barack Obama.

What object would you save first if your house was on fire?
Initially I was thinking I'd take my laptop. But I've got a very small Polaroid of my mum and dad. It was only taken recently and it's such a lovely photo of them. It says so much, so I'd take that.

CD, vinyl, download or streaming?
I do download and stream but I think we're going back a bit in terms of respecting our vinyl, which is good. So I'm going to have to say vinyl. ***Have you been to Spillers in Cardiff? It's the oldest record shop in the world.*** Really? I'll have to go!

Have you ever asked for an autograph?
Yes. The first one was Lightning [Kim Betts] from *Gladiators*. ***When was this?*** This was years and years ago when I went to Planet Hollywood on a trip to London. I couldn't believe my eyes when across the room was Lightning. I asked for an autograph, took a picture, got to sit on her knee... I was 34. [He laughs.] ***How old were you really?*** I think I was about eight. All I remember about sitting on her knee was it was really hard because she was so muscly! ***Who was the second person?*** The second was Will Smith. I did a film with Will Smith – a small part in a film called *After Earth* – and I got on with him really well. I was then thinking, "Does it seem weird now to ask for an autograph?" But he's an icon: *Fresh Prince of Bel-Air*, Jazzy Jeff, all his music. So I did eventually get his autograph and he got it framed and everything. ***He got it framed?*** Well, not him personally but his team got it framed. I've given it to my mum and dad now. ***Were you nervous asking for autographs on those two occasions?*** Probably with Lightning I was more nervous. But not so much with Will Smith because he's such a nice guy, and I actually mean that. I think he knows that people are going to be slightly intimidated and so he breaks the ice immediately by singing and dancing. But there are still moments where you're like, "That's Will Smith! I'm doing a scene with Will Smith!" In *After Earth* I was playing a guy who had to shout at him and I had to really work hard at that because I was like, "Who shouts at Will Smith?" But it was great. I remember we were filming on a spaceship that had hydraulics so it moved quite significantly and the director, M Night Shyamalan, said, "On this take it's reallygoing to move so beprepared." And Will Smith just said to me, "I did *Independence Day*. I'm used to it." We did the scene and obviously I've *not* done *Independence Day* so I was like, "WOAH!" I was the captain but I was flying all over the place. I remember, no joke, I just looked over to Will Smith, who was a passenger, and he was rock solid, still as anything. That was amazing. I'll never forget that. I still can't believe that happened actually. →

> **"Across the room was Lightning. I asked for an autograph, took a picture, got to sit on her knee..."**

Above left: Barack and Michelle Obama.

Above right: Lightning (Kim Betts) from *Gladiators*.

Left inset: Will Smith as Cypher Raige in *After Earth*.

POLICE PUBLIC CALL BOX

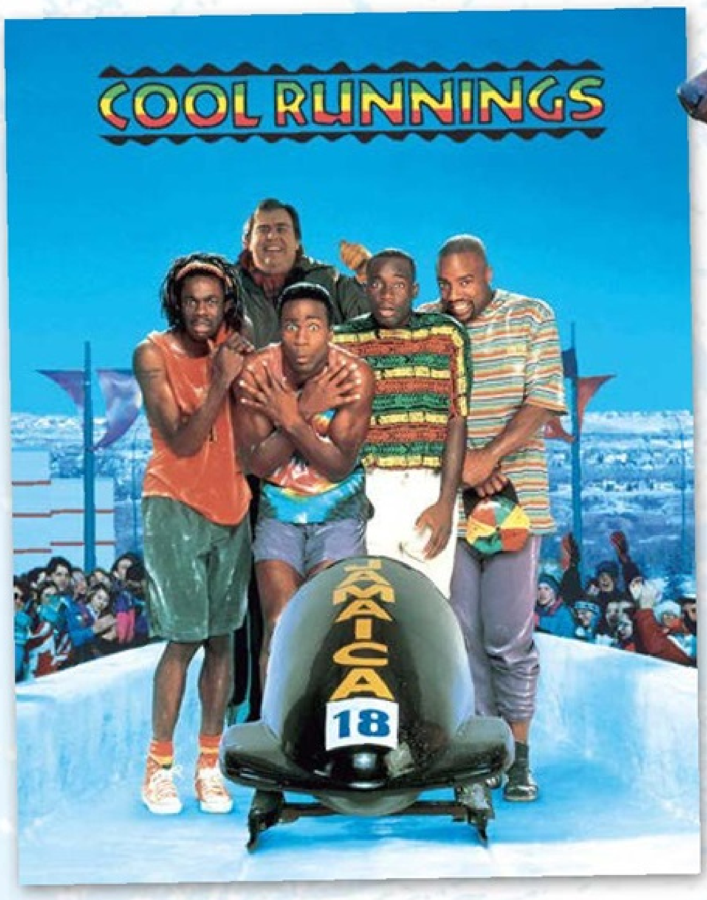
Sacha Dhawan

Right: Another of Sacha's favourite films, *Cool Runnings* was released in 1993.

Far right: If Sacha ever got a dog, it would be a dachshund.

Below inset: Does Sacha have a rodent in his house?

Below right: The 1991 single *I'm Too Sexy* was performed by Right Said Fred.



→ What's your all-time favourite film?

All the ones I've mentioned: *Good Will Hunting. Hook. Cool Runnings.*

Who's the cheesiest personality you've ever worked with?

Will Smith. Actually, *is* he the cheesiest? Maybe cheesy in a really nice way.

Do you have any pets?

No. But I'm in mid-conversation about trying to work out whether or not to get a dog. Maybe this is a sign. Can I keep this question? ***Sure!*** Maybe I do need to get that dog. I'm scared because as an actor I'm not sure about the practicalities of it. But sometimes you've just got to do it, haven't you? ***Which breed of dog would you get?*** I can't even pronounce it: it's a dachshund. Have you got any pets? ***No. Although I think we might have mice in our loft at the moment...*** That's precisely why I'm thinking about getting a dog actually, because I've also got a little mouse that keeps running around. I keep seeing it every time I sit down. It shouldn't scare me but it really does.

In which of the seven deadly sins do you indulge most often: anger, sloth, gluttony, avarice, pride or lust?

Ooooh, lust. ***Why lust?*** Well, I was actually going to say pride but I thought lust sounded sexier.

What's the worst song you've ever heard?

It's the worst song that I've ever heard but whenever you play it, it always makes you laugh. It's Right Said Fred, *I'm Too Sexy for My Shirt*. "I'm too sexy for my shirt, too sexy for my shirt, too sexy it hurts." Ridiculous, stupid, but God it makes me laugh!

When have you been most scared?

When I saw that mouse! I was terrified. It's horrible.

Android or iPhone?

I have an iPhone at the moment, but I think we've reached the point where we need to move away from smartphones entirely. They're not good for us, are they? They started off as these amazing devices that do all these amazing things, but I think we're just too attached to them now. Imagine a phone that just doesn't do anything, except make calls. I think Apple brought one out and I was like, "Wow, how amazing is that!"

When was the last time you went too far?

I think I went quite far with my acting when I was playing the Master!

Is there life after death?

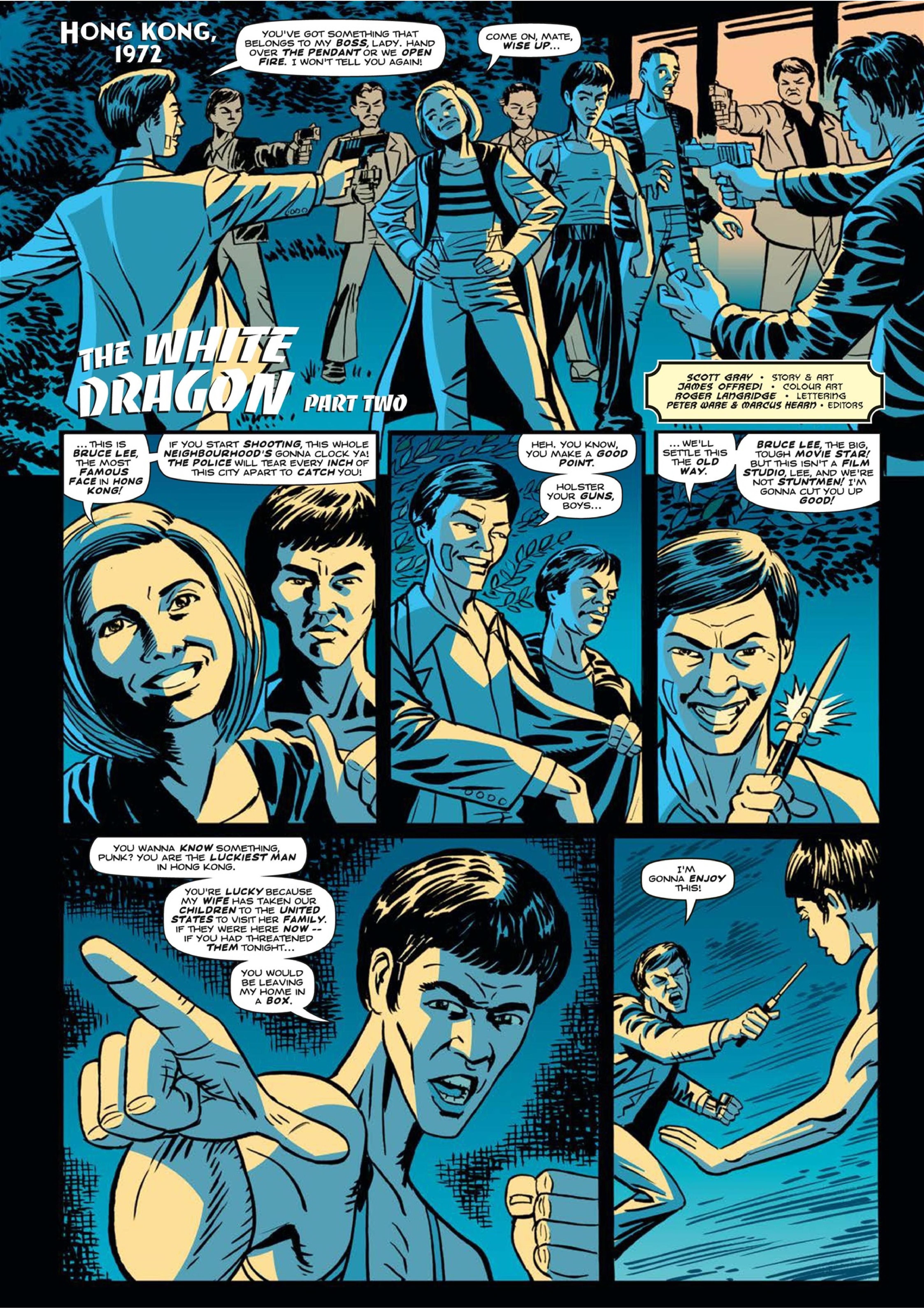
Wow! This is an interesting question. Is there life after death? Yes, I'd say there is. I always think that you would get reincarnated as a different person but you wouldn't remember who you were before. So right now, we could have been ten, 20, 30 different people. But maybe a trace of that previous person would continue in you and there'd be a connection, but you just wouldn't know about it. For example, maybe one of my previous incarnations was in *Doctor Who* too, and I just don't know it... **DWM**

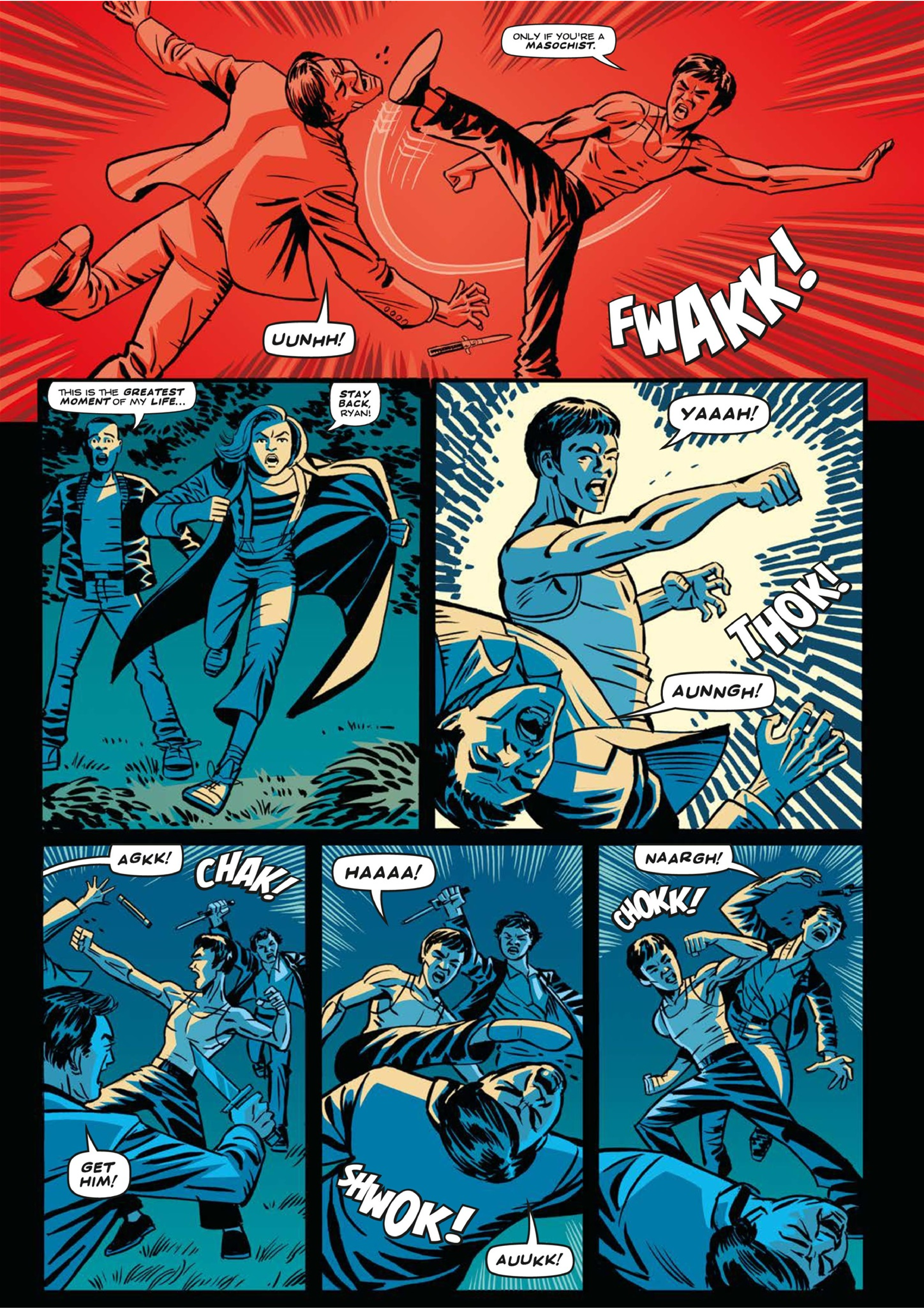
I'M TOO
SEXY
R·S·F

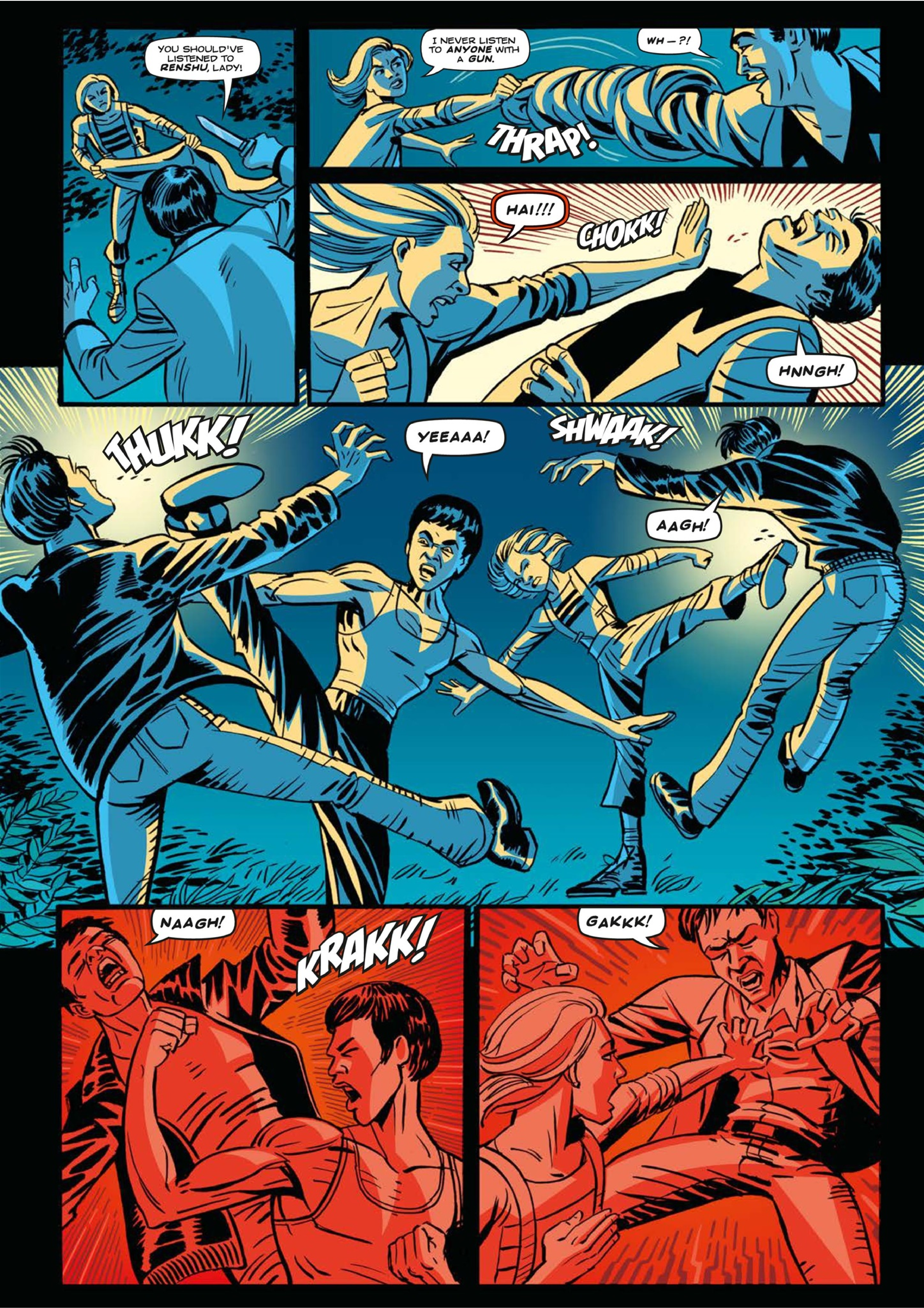
THE WHITE DRAGON

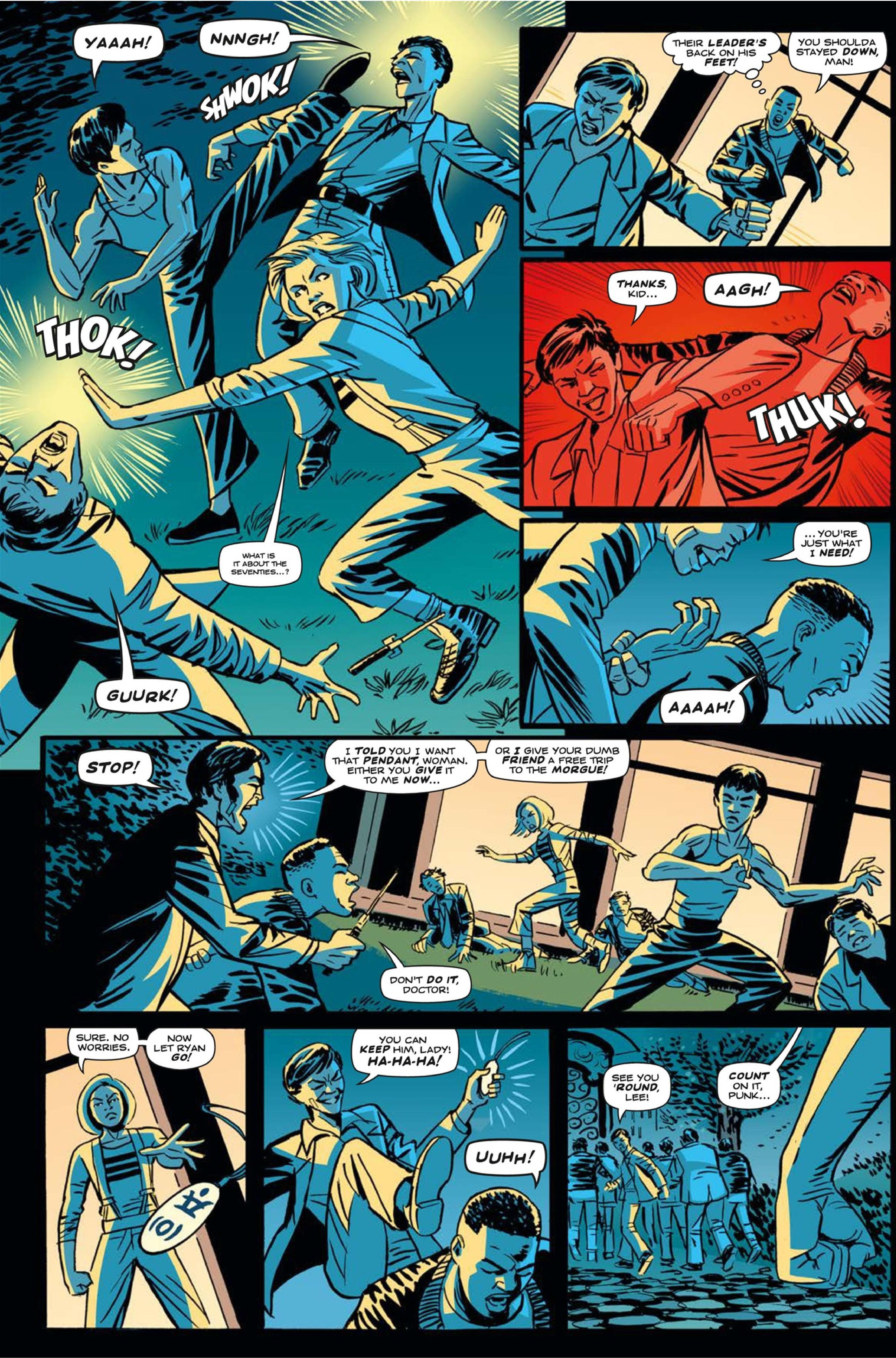
PART TWO

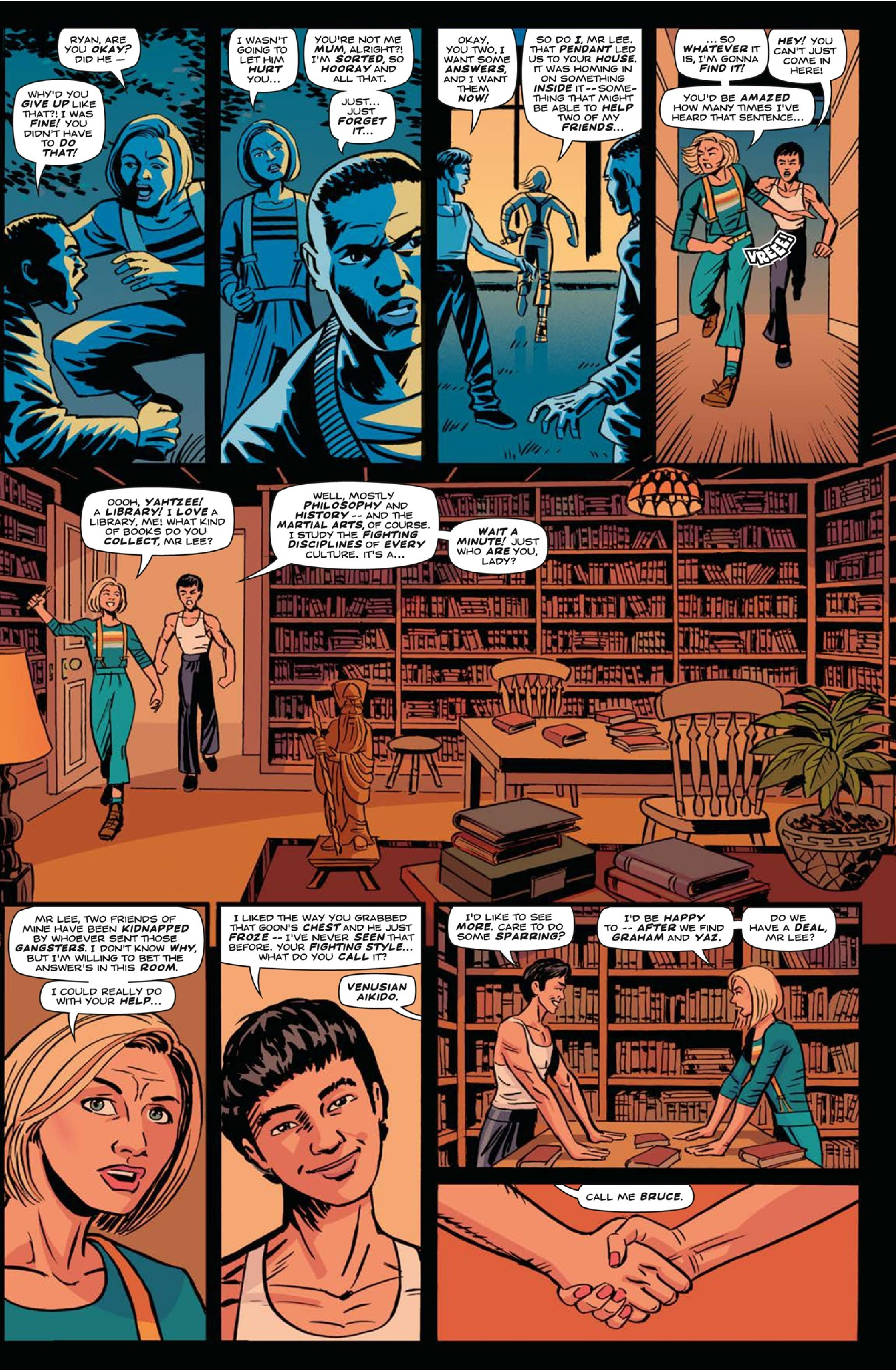
SCOTT GRAY • STORY & ART
JAMES OFFREDI • COLOUR ART
ROGER LANGRIDGE • LETTERING
PETER WARE & MARCUS HEARN • EDITORS

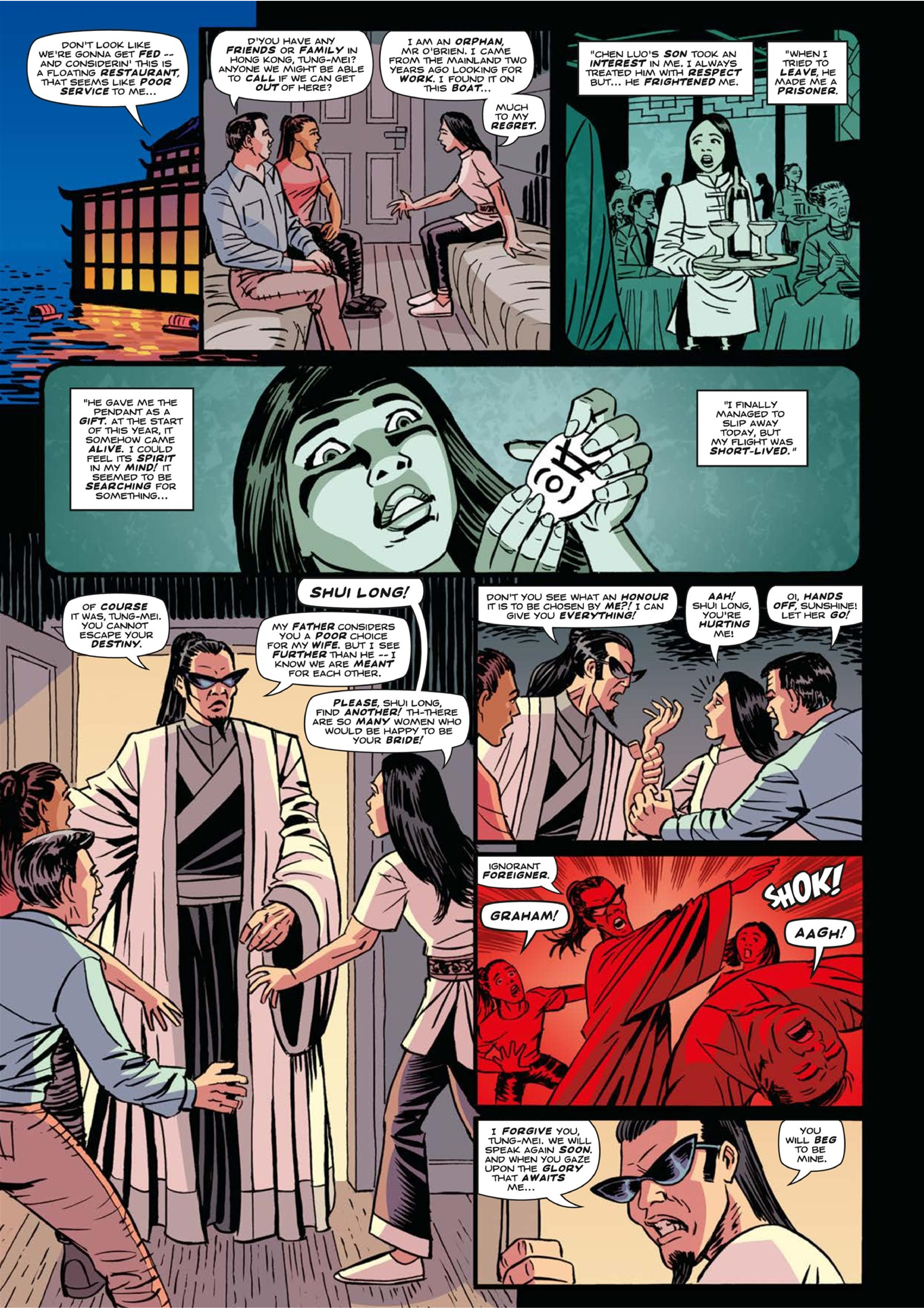

HONG KONG, 1972
YOU'VE GOT SOMETHING THAT BELONGS TO MY BOSS, LADY. HAND OVER THE PENDANT OR WE OPEN FIRE. I WON'T TELL YOU AGAIN!
COME ON, MATE, WISE UP...
...THIS IS BRUCE LEE, THE MOST FAMOUS FACE IN HONG KONG!
IF YOU START SHOOTING, THIS WHOLE NEIGHBOURHOOD'S GONNA CLOCK YA! THE POLICE WILL TEAR EVERY INCH OF THIS CITY APART TO CATCH YOU!
HEH. YOU KNOW, YOU MAKE A GOOD POINT.
HOLSTER YOUR GUNS, BOYS...
... WE'LL SETTLE THIS THE OLD WAY.
BRUCE LEE, THE BIG, TOUGH MOVIE STAR! BUT THIS ISN'T A FILM STUDIO, LEE, AND WE'RE NOT STUNTMEN! I'M GONNA CUT YOU UP GOOD!
YOU WANNA KNOW SOMETHING, PUNK? YOU ARE THE LUCKIEST MAN IN HONG KONG.
YOU'RE LUCKY BECAUSE MY WIFE HAS TAKEN OUR CHILDREN TO THE UNITED STATES TO VISIT HER FAMILY. IF THEY WERE HERE NOW -- IF YOU HAD THREATENED THEM TONIGHT...
YOU WOULD BE LEAVING MY HOME IN A BOX.
I'M GONNA ENJOY THIS!

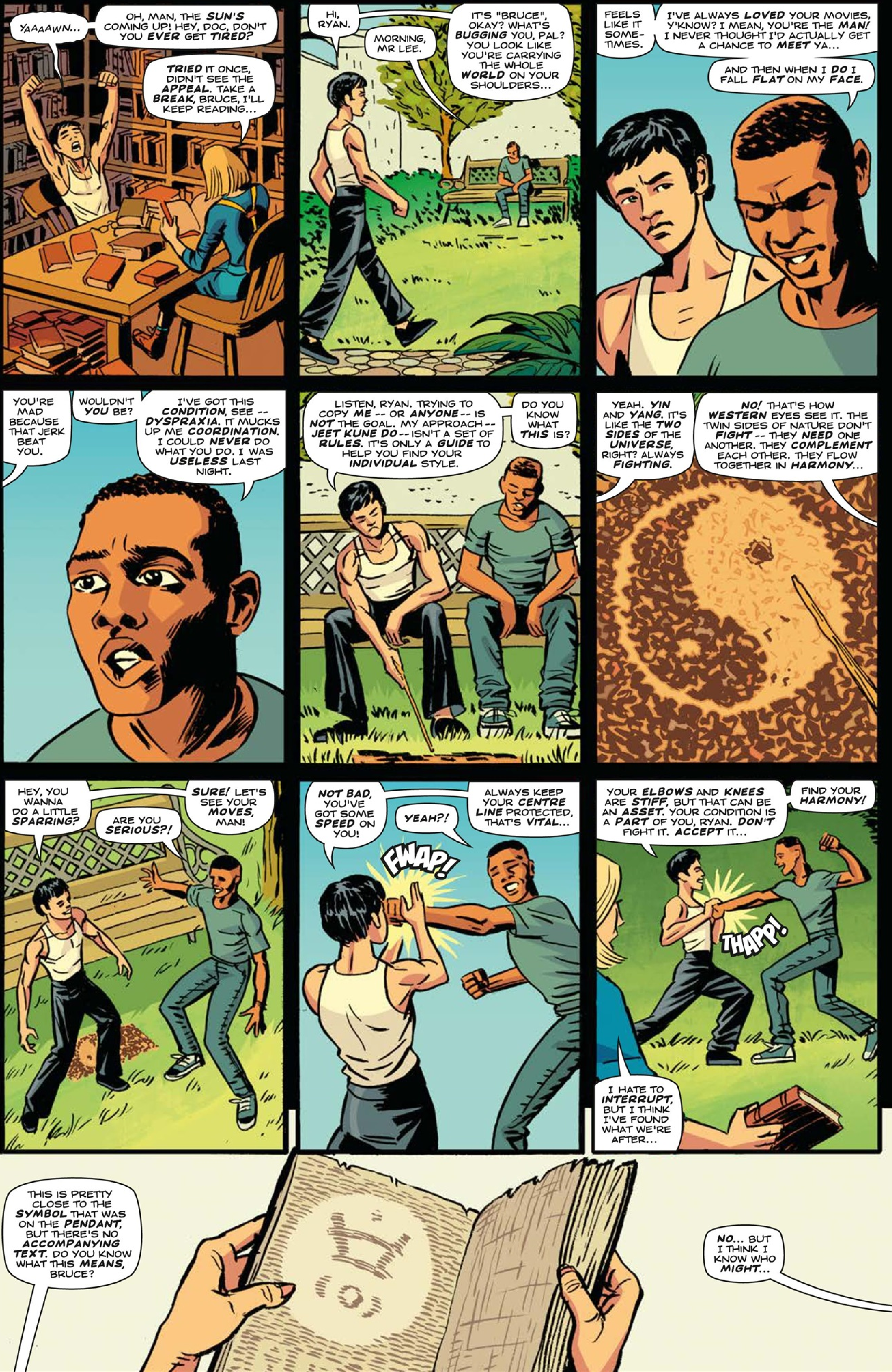

ONLY IF YOU'RE A *MASOCHIST*.
UUNHH!
FWAKK!
THIS IS THE *GREATEST MOMENT* OF MY *LIFE*...
STAY BACK, RYAN!
YAAAH!
THOK!
AUNNGH!
AGKK!
CHAK!
GET HIM!
HAAAA!
SHWOK!
AUUKK!
NAARGH!
CHOKK!

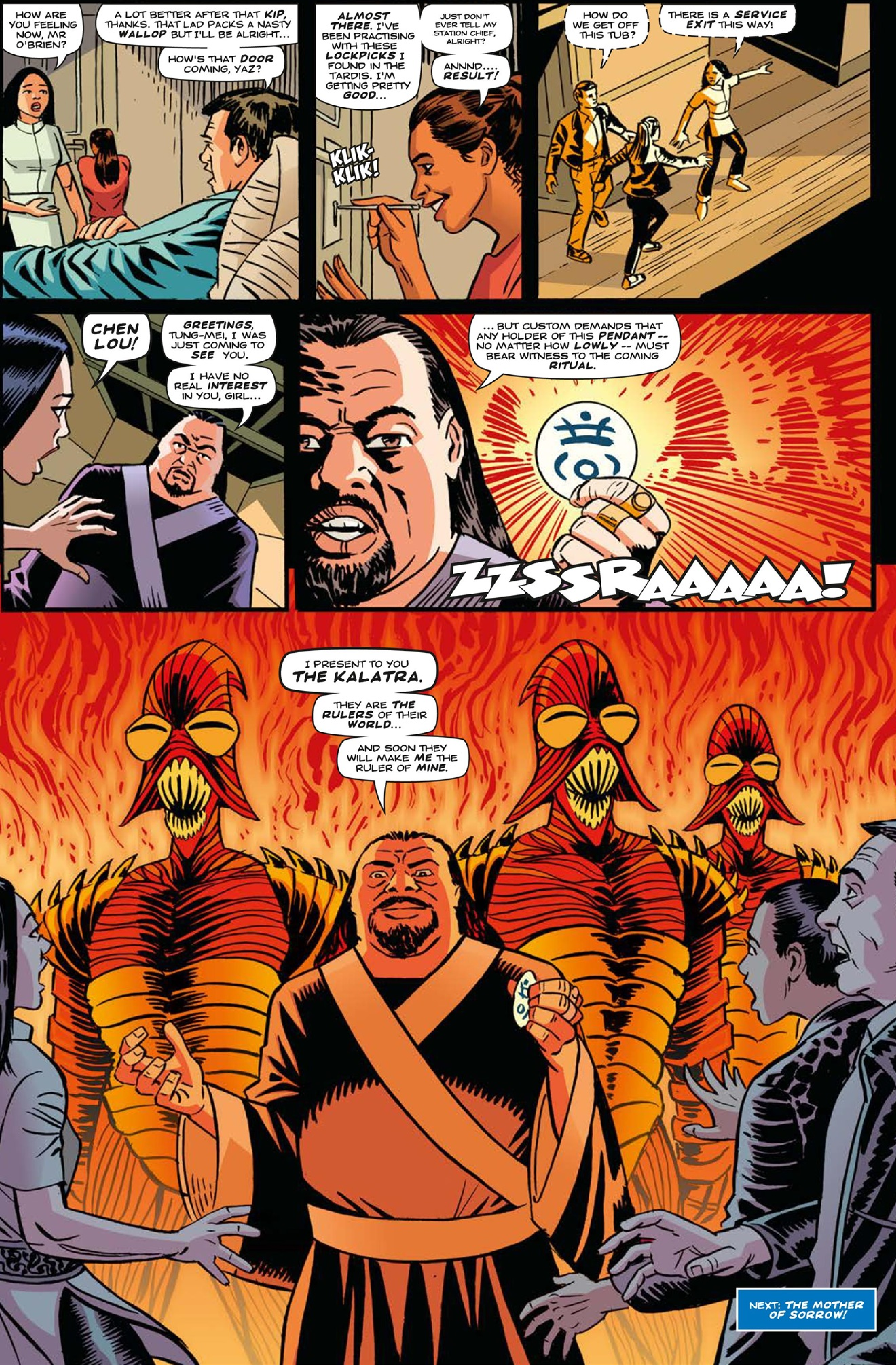

YOU SHOULD'VE LISTENED TO RENSHU, LADY!
I NEVER LISTEN TO ANYONE WITH A GUN.
WH—?!
THRAP!
HAI!!!
CHOKK!
HNNGH!
THUKK!
YEEAAA!
SHWAAK!
AAGH!
NAAGH!
KRAKK!
GAKKK!


YAAAH!
NNNGH!
SHWOK!
THOK!
WHAT IS IT ABOUT THE SEVENTIES...?
GUURK!
THEIR LEADER'S BACK ON HIS FEET!
YOU SHOULDA STAYED DOWN, MAN!
THANKS, KID...
AAGH!
THUK!
...YOU'RE JUST WHAT I NEED!
AAAAH!
STOP!
I TOLD YOU I WANT THAT PENDANT, WOMAN. EITHER YOU GIVE IT TO ME NOW...
OR I GIVE YOUR DUMB FRIEND A FREE TRIP TO THE MORGUE!
DON'T DO IT, DOCTOR!
SURE. NO WORRIES.
NOW LET RYAN GO!
YOU CAN KEEP HIM, LADY! HA-HA-HA!
UUHH!
SEE YOU 'ROUND, LEE!
COUNT ON IT, PUNK...


RYAN, ARE YOU OKAY? DID HE —
WHY'D YOU GIVE UP LIKE THAT?! I WAS FINE! YOU DIDN'T HAVE TO DO THAT!
I WASN'T GOING TO LET HIM HURT YOU...
YOU'RE NOT ME MUM, ALRIGHT?! I'M SORTED, SO HOORAY AND ALL THAT.
JUST... JUST FORGET IT...
OKAY, YOU TWO, I WANT SOME ANSWERS, AND I WANT THEM NOW!
SO DO I, MR LEE. THAT PENDANT LED US TO YOUR HOUSE. IT WAS HOMING IN ON SOMETHING INSIDE IT -- SOMETHING THAT MIGHT BE ABLE TO HELP TWO OF MY FRIENDS...
...SO WHATEVER IT IS, I'M GONNA FIND IT!
HEY! YOU CAN'T JUST COME IN HERE!
YOU'D BE AMAZED HOW MANY TIMES I'VE HEARD THAT SENTENCE...
VREEE!
OOOH, YAHTZEE! A LIBRARY! I LOVE A LIBRARY, ME! WHAT KIND OF BOOKS DO YOU COLLECT, MR LEE?
WELL, MOSTLY PHILOSOPHY AND HISTORY -- AND THE MARTIAL ARTS, OF COURSE. I STUDY THE FIGHTING DISCIPLINES OF EVERY CULTURE. IT'S A...
WAIT A MINUTE! JUST WHO ARE YOU, LADY?
MR LEE, TWO FRIENDS OF MINE HAVE BEEN KIDNAPPED BY WHOEVER SENT THOSE GANGSTERS. I DON'T KNOW WHY, BUT I'M WILLING TO BET THE ANSWER'S IN THIS ROOM.
I COULD REALLY DO WITH YOUR HELP...
I LIKED THE WAY YOU GRABBED THAT GOON'S CHEST AND HE JUST FROZE -- I'VE NEVER SEEN THAT BEFORE. YOUR FIGHTING STYLE... WHAT DO YOU CALL IT?
VENUSIAN AIKIDO.
I'D LIKE TO SEE MORE. CARE TO DO SOME SPARRING?
I'D BE HAPPY TO -- AFTER WE FIND GRAHAM AND YAZ.
DO WE HAVE A DEAL, MR LEE?
CALL ME BRUCE.


DON'T LOOK LIKE WE'RE GONNA GET **FED** -- AND CONSIDERIN' THIS IS A FLOATING **RESTAURANT**, THAT SEEMS LIKE **POOR SERVICE** TO ME...
D'YOU HAVE ANY **FRIENDS** OR **FAMILY** IN HONG KONG, TUNG-MEI? ANYONE WE MIGHT BE ABLE TO **CALL** IF WE CAN GET **OUT** OF HERE?
I AM AN **ORPHAN**, MR O'BRIEN. I CAME FROM THE MAINLAND TWO YEARS AGO LOOKING FOR **WORK**. I FOUND IT ON THIS **BOAT**...
MUCH TO MY **REGRET**.
"CHEN LUO'S **SON** TOOK AN **INTEREST** IN ME. I ALWAYS TREATED HIM WITH **RESPECT** BUT... HE **FRIGHTENED** ME.
"WHEN I TRIED TO **LEAVE**, HE MADE ME A **PRISONER**.
"HE GAVE ME THE PENDANT AS A **GIFT**. AT THE START OF THIS YEAR, IT SOMEHOW CAME **ALIVE**. I COULD FEEL ITS **SPIRIT** IN MY **MIND!** IT SEEMED TO BE **SEARCHING** FOR SOMETHING...
"I FINALLY MANAGED TO SLIP AWAY TODAY, BUT MY FLIGHT WAS **SHORT-LIVED**."
OF **COURSE** IT WAS, TUNG-MEI. YOU CANNOT ESCAPE YOUR **DESTINY**.
SHUI LONG!
MY **FATHER** CONSIDERS YOU A **POOR** CHOICE FOR MY **WIFE**. BUT I SEE **FURTHER** THAN HE -- I KNOW WE ARE **MEANT** FOR EACH OTHER.
PLEASE, SHUI LONG, FIND **ANOTHER!** TH-THERE ARE SO **MANY** WOMEN WHO WOULD BE HAPPY TO BE YOUR **BRIDE!**
DON'T YOU SEE WHAT AN **HONOUR** IT IS TO BE CHOSEN BY **ME?!** I CAN GIVE YOU **EVERYTHING!**
AAH! SHUI LONG, YOU'RE **HURTING** ME!
OI, **HANDS OFF**, SUNSHINE! LET HER **GO!**
IGNORANT **FOREIGNER**.
GRAHAM!
SHOK!
AAGH!
I **FORGIVE** YOU, TUNG-MEI. WE WILL SPEAK AGAIN **SOON**. AND WHEN YOU GAZE UPON THE **GLORY** THAT **AWAITS** ME...
YOU WILL **BEG** TO BE MINE.


YAAAAWN...
OH, MAN, THE SUN'S COMING UP! HEY, DOC, DON'T YOU EVER GET TIRED?
TRIED IT ONCE, DIDN'T SEE THE APPEAL. TAKE A BREAK, BRUCE, I'LL KEEP READING...
HI, RYAN.
MORNING, MR LEE.
IT'S "BRUCE", OKAY? WHAT'S BUGGING YOU, PAL? YOU LOOK LIKE YOU'RE CARRYING THE WHOLE WORLD ON YOUR SHOULDERS...
FEELS LIKE IT SOMETIMES.
I'VE ALWAYS LOVED YOUR MOVIES, Y'KNOW? I MEAN, YOU'RE THE MAN! I NEVER THOUGHT I'D ACTUALLY GET A CHANCE TO MEET YA...
AND THEN WHEN I DO I FALL FLAT ON MY FACE.
YOU'RE MAD BECAUSE THAT JERK BEAT YOU.
WOULDN'T YOU BE?
I'VE GOT THIS CONDITION, SEE -- DYSPRAXIA. IT MUCKS UP ME COORDINATION. I COULD NEVER DO WHAT YOU DO. I WAS USELESS LAST NIGHT.
LISTEN, RYAN. TRYING TO COPY ME -- OR ANYONE -- IS NOT THE GOAL. MY APPROACH -- JEET KUNE DO -- ISN'T A SET OF RULES. IT'S ONLY A GUIDE TO HELP YOU FIND YOUR INDIVIDUAL STYLE.
DO YOU KNOW WHAT THIS IS?
YEAH. YIN AND YANG. IT'S LIKE THE TWO SIDES OF THE UNIVERSE, RIGHT? ALWAYS FIGHTING.
NO! THAT'S HOW WESTERN EYES SEE IT. THE TWIN SIDES OF NATURE DON'T FIGHT -- THEY NEED ONE ANOTHER. THEY COMPLEMENT EACH OTHER. THEY FLOW TOGETHER IN HARMONY...
HEY, YOU WANNA DO A LITTLE SPARRING?
ARE YOU SERIOUS?!
SURE! LET'S SEE YOUR MOVES, MAN!
NOT BAD, YOU'VE GOT SOME SPEED ON YOU!
YEAH?!
ALWAYS KEEP YOUR CENTRE LINE PROTECTED, THAT'S VITAL...
FWAP!
YOUR ELBOWS AND KNEES ARE STIFF, BUT THAT CAN BE AN ASSET. YOUR CONDITION IS A PART OF YOU, RYAN. DON'T FIGHT IT. ACCEPT IT...
FIND YOUR HARMONY!
THAPP!
I HATE TO INTERRUPT, BUT I THINK I'VE FOUND WHAT WE'RE AFTER...
THIS IS PRETTY CLOSE TO THE SYMBOL THAT WAS ON THE PENDANT, BUT THERE'S NO ACCOMPANYING TEXT. DO YOU KNOW WHAT THIS MEANS, BRUCE?
NO... BUT I THINK I KNOW WHO MIGHT...


HOW ARE YOU FEELING NOW, MR O'BRIEN?
A LOT BETTER AFTER THAT KIP, THANKS. THAT LAD PACKS A NASTY WALLOP BUT I'LL BE ALRIGHT...
HOW'S THAT DOOR COMING, YAZ?
ALMOST THERE. I'VE BEEN PRACTISING WITH THESE LOCKPICKS I FOUND IN THE TARDIS. I'M GETTING PRETTY GOOD...
JUST DON'T EVER TELL MY STATION CHIEF, ALRIGHT?
KLIK-KLIK!
ANNND.... RESULT!
HOW DO WE GET OFF THIS TUB?
THERE IS A SERVICE EXIT THIS WAY!
CHEN LOU!
GREETINGS, TUNG-MEI, I WAS JUST COMING TO SEE YOU.
I HAVE NO REAL INTEREST IN YOU, GIRL...
... BUT CUSTOM DEMANDS THAT ANY HOLDER OF THIS PENDANT -- NO MATTER HOW LOWLY -- MUST BEAR WITNESS TO THE COMING RITUAL.
ZZSSRAAAAAA!
I PRESENT TO YOU THE KALATRA.
THEY ARE THE RULERS OF THEIR WORLD...
AND SOON THEY WILL MAKE ME THE RULER OF MINE.
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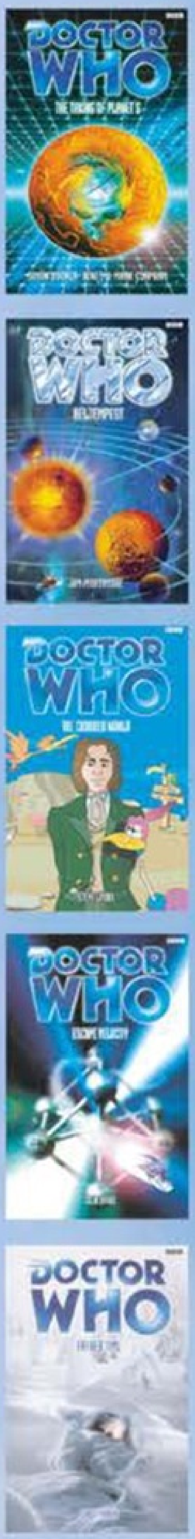

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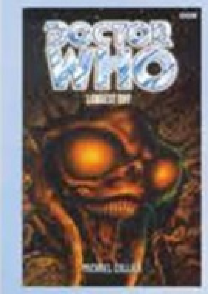

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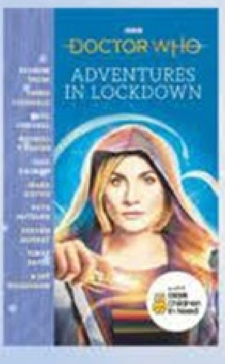

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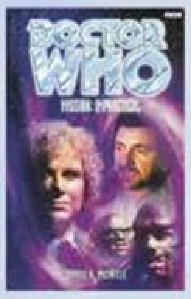

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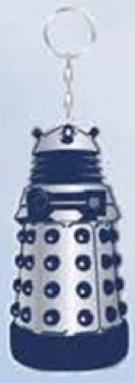

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The Fact of Fiction

Revealing the secrets of the Doctor's adventures – scene by scene.

The Curse of Fatal Death

On the planet Terserus multiple Doctors faced the Daleks and a new incarnation of the Master.
ALAN BARNES was there...

I sat on the Sofa of Reasonable Comfort. It was, I'm pleased to report, reasonably comfortable.

I was at Pinewood Studios on Tuesday 23 February 1999, observing the recording of *The Curse of Fatal Death* for issue 278 of this very magazine. I interviewed the legendary Richard Curtis beside the TARDIS, and the even more legendary Jonathan Pryce in costume on the floor of Studio G. (He was wearing his costume, I mean; not that I was wearing his.) I interviewed the legendarily lovely Julia Sawalha over lunch on the top deck of a bus-canteen in the car park. (She was in her costume, too; I wouldn't get to wear it until a few weeks later, but that's another story.) Oh, and I interviewed Steven Moffat, who'd written it. He wasn't legendary. Yet.

Twenty-two years later, it's tempting to view *The Curse of Fatal Death* as a preview of showrunner Moffat's vision for *Doctor Who*. Yes, Rowan Atkinson's Ninth Doctor has fallen in love, as the Tenth would with Madam de Pompadour in *The Girl in the Fireplace* (2006). Yes, he wants to get married, as the Eleventh did in *The Wedding of River Song* (2011). Yes, he reaches the end of his allotted regenerative cycle, but is granted another, as in *The Time of the Doctor* (2013). Yes, there's a new regeneration of the Master, who promises to follow a path to something like goodness, as with Missy post-*Extremis* (2017). Yes, right at the last, the Doctor gains a female incarnation; the Thirteenth Doctor. And let's not forget all the time-twisting, before, during and after (not necessarily in that order, of course).

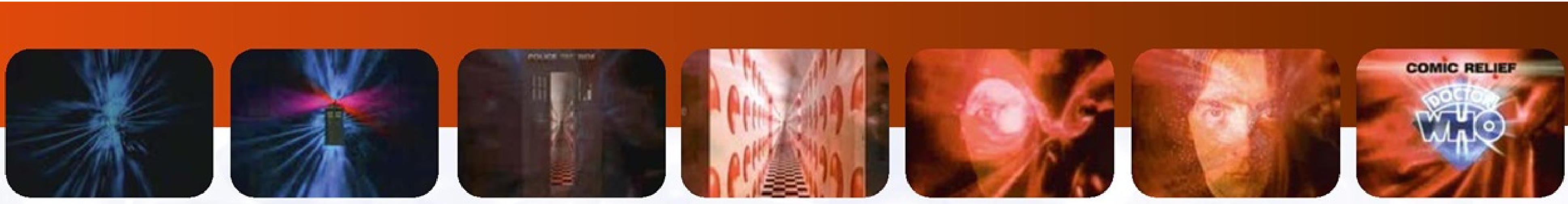
That's hindsight talking, though, because *The Curse of Fatal Death* wasn't meant as a rehearsal. At the time, companion Emma's big speech over the fallen Doctor – "I love you very much. And we all need you, and you simply cannot die" – didn't sound like a eulogy for a dead programme.

It sounded like a wish. One that came true, incredibly.

Top: Joanna Lumley as the Doctor in *The Curse of Fatal Death* (1999).

Above left: DWM's Alan Barnes 21 years ago, in the costume first worn by Julia Sawalha.

Right: Rowan Atkinson (as the Doctor), Julia Sawalha (Emma) and Jonathan Pryce (the Master).



PART ONE

The Doctor's TARDIS flies through the Vortex, but his arch-enemy is watching from inside his own time/space vessel...

00m 24s Footage of the police-box TARDIS was recycled from the *Doctor Who* TV movie.

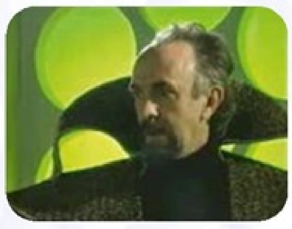
The Master (Jonathan Pryce) gloats gloatingly. His specially made Time Lord robes appear to have been inspired by those worn by the Master (Eric Roberts) in that earlier US co-production – with the Nehru-style jacket that Pryce had worn as the nefarious Elliot Carver in the most recent James Bond film *Tomorrow Never Dies* (1997) underneath.

Both the Master's and the Doctor's TARDIS control rooms used the same sets, redressed – all borrowed from the fan video project *Devious*, an endeavour of many years' gestation (and still in production as of January 2021) in which Jon Pertwee had been persuaded to make a cameo appearance as the Third Doctor.

If one finds the frankly vigorous motion of the console's central column amusing, it wasn't intended as such.

The Master's main gloat was extensively revised from Steven Moffat's draft script, in which – "as always... trying a bit too hard to sound evil" – he declared to the supposedly oblivious Doctor: "Even now, you are piloting your TARDIS into a... (Flounders slightly) ... a deadly doom. Of death. (Struggling to recover) A doom of fatal death! (Falters) Well, obviously it's fatal, it's death, but... you're in big trouble, that's my main point. You are walking, all unsuspecting, into my deadly trap!! ... Of doom."

The tautologically daft "fatal death" line – and the overall title – would seem to acknowledge a classic Master adventure from 1976. Who else might deliver a *Fatal Death* but a *Deadly Assassin*?



01m 15s The Doctor (Rowan Atkinson) – seen only from behind – heard the Master's secret plan when the Master failed to cut the sound. "Of course I know that," blusters the villain. Recovering his "evil suavity" in verbiage cut from the finished programme, he continued: "But what you cannot know is that my evil trap will be sprung the very moment you step from your TARDIS into my evil-death trap and spring it." As the Master turned to swirl his cape, the Doctor interrupted: "And now you seem to have emailed me the plans and very kindly marked the off-switch in red ink."

In the draft, those plans were for a secret underground base staffed entirely by metal women. "You really should talk to someone about this stuff, you know – it's not normal," said the Doctor.

01m 55s The gravity-defying structure of Castle Terserus, where the Doctor has arranged a rendezvous with his arch-enemy, is revealed in a computer-generated establishing shot provided by the Soho-based post-production house The Mill – years before the same company provided visual effects for the revived *Doctor Who*, beginning with *Rose* (2005).

02m 13s Arriving by TARDIS, the Doctor and his partner Emma (Julia Sawalha) step out into Castle Terserus. Stage directions specifically identified this Doctor as the successor to Paul McGann's Eighth: "Now in his ninth incarnation, he is elegant, immaculate and super-suave with an air of artfully bored insouciance..."

Julia Sawalha had turned down the opportunity to audition for the role of the Seventh Doctor's associate Ace in 1987, not long before she was cast as *Junior Gazette* editor Lynda Day in Moffat's *Press Gang*. Her Comic Relief credentials derived, of course, from her ongoing role as the terminally cuboid Saffron Monsoon in fashionistas sitcom *Absolutely Fabulous* (1992-2012).

To Emma, the Doctor reveals that the kindly, peace-loving Terserons communicated by means of "gastric emission". In the draft, he went on: "Consequently they were the only people I have never had to protect from alien aggression. Their joyous chorus of welcome to every landing space craft has lived on in the nightmares of many an invasion fleet."

Alas, the Terserons discovered fire – causing their apparent demise. According to *The Deadly Assassin* (1976), planet Terserus was where the Time Lord Goth (Bernard Horsfall) discovered the dying, emaciated Master (Peter Pratt). We've never learned exactly how that Master came to be dying and emaciated – but his grisly, skinless appearance could easily have been the result of burning. So is it possible that the former Master crashed his TARDIS on Terserus, causing an explosion that immolated the so-called "Planet of the Bottom Burpers"? →

Essential Info

» *The Curse of Fatal Death* was devised for the purposes of the seventh biannual Red Nose Day charity telethon in 1999 – after Sue Vertue, sometime producer of *Mr Bean* and *The Vicar of Dibley*, proposed a *Doctor Who* homage as a successor to 1997's crime drama crossover *Prime Cracker*. She was, after all, married to a lifelong *Doctor Who* fan who happened to be the award-winning writer of the groundbreaking children's drama series *Press Gang* (1989-93), plus television comedies including *Joking Apart* (1993-95): one Steven Moffat.

» *Vicar of Dibley* writer and Comic Relief co-founder Richard Curtis (later the author of 2010 episode *Vincent and the Doctor*) recruited his long-term associate Rowan Atkinson to play the Doctor. Atkinson had been a Comic Relief mainstay as far back as the charity's initial live show at the Shaftesbury Theatre in April 1986. Along with Jonathan Pryce, first and only choice for the Comic Relief Master, he'd been one of a great many British actors listed as possible Doctors eight years later, during pre-production for what eventually became the 1996 TV movie – but had declined the opportunity to pursue the role.

» Directed by John Henderson, who'd overseen the Vertue-produced Channel 5 comedy *Hospital!* (1997), *The Curse of Fatal Death* was recorded between Monday 22 and Wednesday 24 February 1999 at Pinewood Studios in Buckinghamshire. Originally shown in four episodes on the night of 12 March 1999, it was subsequently re-edited into two parts, with new opening titles, for VHS release (the version referred to for the purposes of this feature – since officially uploaded to YouTube).

» The next Red Nose Day is scheduled for Friday 19 March 2021. If you enjoy this *Fact of Fiction*, please consider making a donation at *www.comicrelief.com*

Above right: The Doctor and Emma on "the Sofa of Reasonable Comfort".

Above left: Richard Curtis.

Right: Director John Henderson (centre) on set with Jonathan Pryce and Rowan Atkinson.

→***Pinned to the wall by sparking orbs of energy, the Doctor and Emma listen as the Master claims to have bribed the castle architect to incorporate various death traps into his design...***

03m 45s ... all of which the Doctor had himself persuaded the architect to modify. "Well, naturally I anticipated your journey back in time..." begins the Doctor, as he and Emma exit a door in the side of a presumably hollow stone block. In the draft, the "deeply irritated" Emma interrupted him: "Does every conversation between you time-travelling gits have to go like this??"

04m 25s The Doctor informs the Master that he's decided to retire and get married (ie, to Emma). "But you don't do this sort of thing!" protested the "truly disturbed" Master in the draft. "Oh, stop worrying – you'll find a new arch enemy," countered the Doctor. The Master persisted, saying "you can't just marry the latest of your mini-skirted companions!" – which set up a lost running gag. Looking blankly at Emma, the Doctor queried the Master's use of the word 'latest': "There's been more than one of you?" – to which Emma protested. "Just my little joke, Leela," said the Doctor. "Emma," said his companion. "Emma, yes," he replied, perhaps unconvincingly.

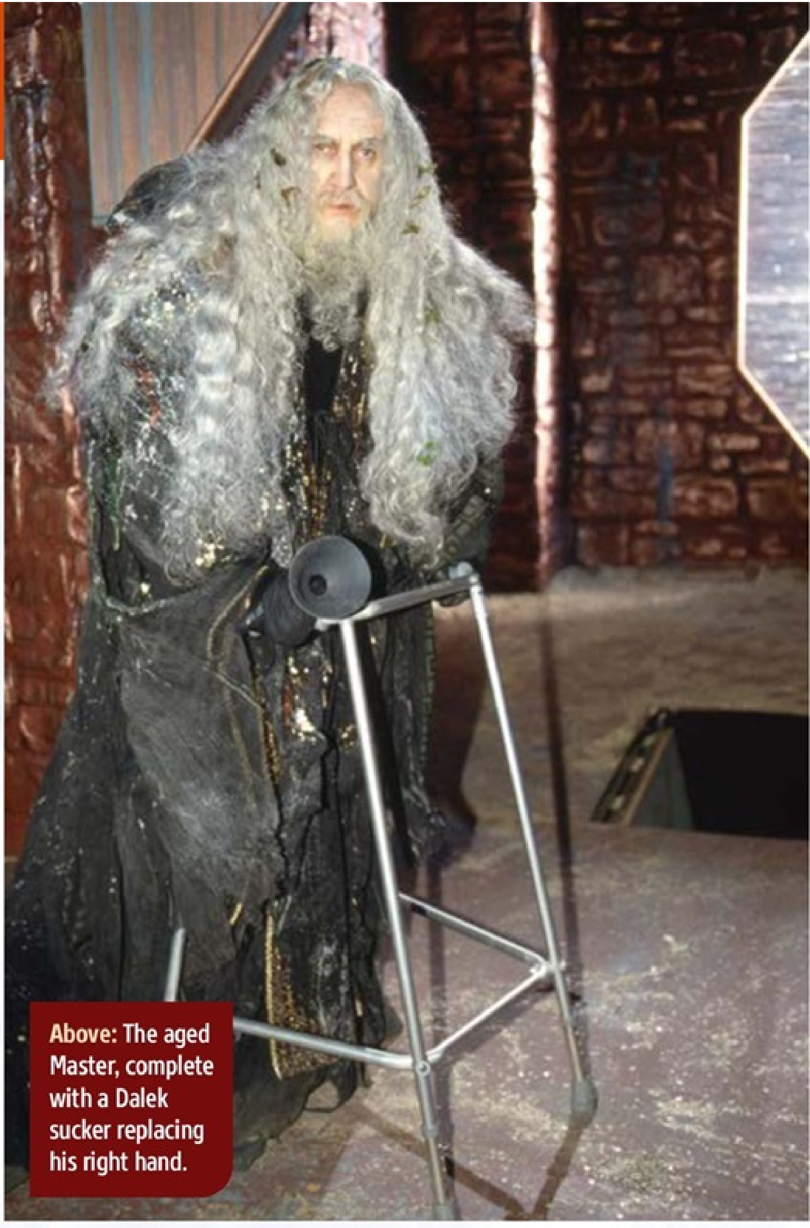
When the Doctor and Emma kiss, the Master – as nauseated, perhaps, as the vocal minority who'd objected to the Eighth Doctor snogging Grace Holloway (Daphne Ashbrook) in that recent TV movie – reveals a lever that activates a trapdoor to the planet's "vast and disgusting" sewers, exactly where the Doctor and Emma are standing. But why does the Doctor pull Emma back? In the draft, he and Emma stepped away... but whichever spot they moved to turned out to be where the Master had told the architect to (re)place the trapdoor. "Reverse temporal causality! I hate that," said the Doctor, realising there was no way out...

05m 30s "Goodbye forever, Mr and Mrs Doctor!" says the Master, reaching for the lever. On set, Jonathan Pryce amended this to "Doctor and Mrs Who" – but Moffat insisted that the usual rule about the Doctor's name not being 'Who' should still apply.

Cue the end of the first episode in the four-part version shown on the night of 12 March 1999...

05m 31s The Master falls through the trapdoor that the Doctor had the architect place in the spot where his arch-enemy was standing. "Come along, my dear," he tells Emma – given as "Come along, Peri" in the draft, continuing that abandoned joke.

05m 54s Then enter an aged Master – who's spent 312 years climbing out of the sewers before travelling back in time to the present day. In the draft, Emma wondered why the Master hadn't simply gone back in time to save himself from falling in the sewer, which the Doctor answered by saying, "I'll explain later" – the planned first iteration of another running gag, as *The Fact of Fiction* will, er, explain later (in the box on page 57).



Above: The aged Master, complete with a Dalek sucker replacing his right hand.

Enter an aged Master – who's spent 312 years climbing out of sewers.

06m 29s Then enter several Daleks, the Master's new allies – who would seem to have kissed and made up after the last-but-one Master (Gordon Tipple) was exterminated at the start of the TV movie.

One of the Daleks was operated by Antonia Moss – seemingly the first female Dalek operator ever, and very likely the same Antonia Moss who'd featured as a non-speaking child of the Tribe of Gum in the first-ever *Doctor Who* adventure (1963), then as an alien priest in *Colony in Space* (1971).

Dave Chapman, often puppeteer of CBBC character Otis the Aardvark, operated another and provided several of the Dalek voices too, along with Roy Skelton – no stranger to children's TV puppetry himself, having voiced Zippy and George in Thames Television's *Rainbow* (1972-92). More substantially, Skelton had voiced the Daleks in seven TV adventures between *The Evil of the Daleks* (1967) and *Remembrance of the Daleks* (1988). *The Curse of Fatal Death* proved to be last of his many *Doctor Whos*.

The Master claims that only the Daleks would accompany him after 312 years in the sewers, because only the Daleks don't have noses. "Noses are unnecessary for Dalek supremacy," confirmed a Dalek in a line lost from the draft. Also lost from that version, some business after the Daleks' sucker – ie, the Master – revealed that his right hand had been replaced with a Dalek sucker, and Emma asked what he could do with it. "What can we do with these?" he asked, leading the Daleks to swivel their eyestalks at one another: "Plainly no one has an answer and there is a moment of embarrassed silence."

When an even more aged Master appears after falling through the

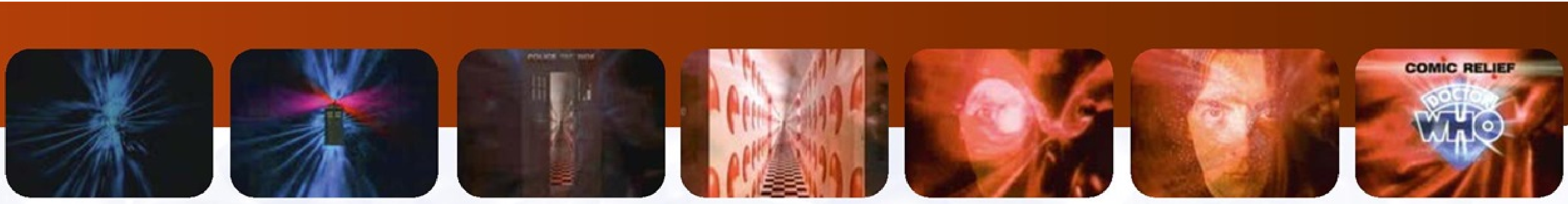
EXPLAIN EXPLAINED

Early in Part Two, in the first iteration of a running joke, the Doctor tells Emma he'll "explain later" why the Daleks always change their minds about exterminating him at the last moment – as they did at the beginning of the final episode of *Day of the Daleks* (1972), for example.

The Fifth Doctor (Peter Davison) seems to have used the expression "I'll explain later" (or variations thereof) the most – twice in the final episode of *Time-Flight* (1982) alone. But although most of the Doctors have occasionally promised they'll explain something or other to their friends at a more convenient juncture, it's usually been to avoid restating information that the viewer already knows, not to cover up a gap in the story. A notorious exception occurred in the second episode of *Timelash* (1985), when the Sixth Doctor failed to explain to Peri how he'd prevented his TARDIS from being blown up by a Bendalypse warhead. "I'll explain one day. It's a neat trick," he insisted.

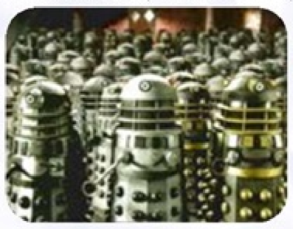
Right: Professor Hayter (Nigel Stock) and the Doctor (Peter Davison) in *Time-Flight* (1982).

Far ight: The Doctor will explain all later...



trapdoor again, the Doctor pulls Emma "This way!" In the draft: "This way, Brigadier!"

08m 54s "Doctor, these corridors all look the same," says Emma – paraphrasing an observation often made by the Sixth Doctor's American sidekick Peri (Nicola Bryant) in *Vengeance on Varos* and *Timelash* (both 1985), among others.



09m 06s The Doctor opens a door… to face approximately 100 Daleks chanting "Exterminate!" The cliffhanger was the result of a studio floor rewrite, when it became apparent that there wouldn't be time to record the scripted version, in which Emma threw open a door and realised too late that she was looking at sky: "There is no room beyond. She starts to overbalance, windmilling her arms… As she starts to plunge to her certain death we freeze frame." Plainly, this was an homage to the cliffhanger in the second episode of *Genesis of the Daleks* (1975), where the picture froze as Sarah Jane Smith (Elisabeth Sladen) fell from a rocket gantry…

PART TWO

The Daleks hold the Doctor and Emma prisoner in their spaceship…

10m 06s … but how did they get here? As written, the second episode opened with a reprise of the intended action up to the freeze frame; cue 'Episode Two' [sic] caption. Then the picture unfroze – and, just as Sarah had simply dropped to a lower level of the gantry back in 1975, "Emma continues to fall for about another inch then comes to an abrupt halt. There is a section of floor just below her and she's perfectly safe." The Doctor ran up, expressing his astonishment: "You mean you haven't twisted your ankle? I thought girls always twisted their ankle! … Emma, is it any wonder I'm going to marry you?" But: "As they turn to run, they realise they are completely surrounded by Daleks…"

11m 29s While the rejuvenated Master goes to operate the Zectronic energy beam, which will somehow enable the Daleks to conquer the entire universe within minutes, a Dalek tells the Doctor that his arch-enemy will be exterminated afterwards. In a scripted but unrecorded moment, the Doctor declared, "You'll never get away with this, you… animated dustbin!!" – whereupon a sucker arm swept through the frame, slapping his face (revealing what Daleks *can* do with their suckers, perhaps).

When the Doctor declares his intention to communicate with the Master in Terseron, Emma asks if she could be tied to a different chair – then asks, "Why do you have chairs on a Dalek spaceship anyway?" Why? For the same reason that both the Daleks' pursuit ship and time machine, as seen in *The Daleks' Master Plan* (1965-66), appeared to incorporate human seating, of course. Eventually, the Daleks will purge themselves of their compulsion to incorporate such furnishings into their architecture – as will be seen in *The Witch's Familiar* (2015), when Dalek creator Davros (Julian Bleach) offers the Twelfth Doctor (Peter Capaldi) the "only other chair" on the Daleks' home planet… in a Steven Moffat script that also has a regenerated version of the Doctor's arch-enemy trapped in a disgusting alien sewer, strangely enough.

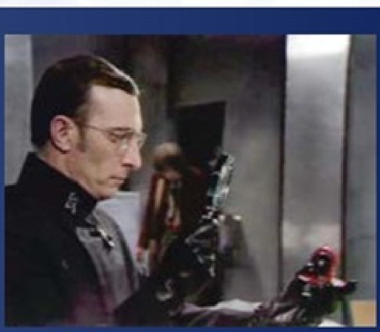
What Emma can't see – because she has her back to it – is the cheval mirror on the other side of the control room. But presumably the Doctor doesn't ask the Daleks why they have a cheval mirror in their spaceship because the answer's obvious: so the Master can check out his bumps. →

Above: Jonathan Pryce as the aged Master.

Right: The Doctor attempts to communicate using carefully controlled gastric emissions.

LOCATOR LOCATED

In Part Two, the Master has been fitted with "Dalek bumps", which detect ion-charged emissions and operate as etheric beam locators at a distance of up to 20,000 light years, apparently. Which is odd, because in the first episode of *Genesis of the Daleks* (1975), Kaled security chief Nyder (Peter Miles) was seen examining an etheric beam locator confiscated from the Fourth Doctor (Tom Baker) – a small red metal device "useful for detecting ion-charged emissions". We never discover exactly what happened to the Doctor's locator, but it seems entirely plausible that it was delivered to the scientific Elite for further examination and the technology subsequently incorporated into the studs decorating the Daleks' lower halves. Which would mean it was the Doctor who gave the Daleks their bumps!



Above right: Nyder (Peter Miles) examines the Doctor's etheric beam locator in *Genesis of the Daleks* (1975).

Right: The Master with his etheric beam locators, aka "Dalek bumps".

12m 49s The Master begins to pick up the Doctor's warning emissions. In the draft, the Doctor told Emma he wasn't clenching: "The Master has spent nine hundred years in a sewer – the olfactory information may have difficulty penetrating his mega-smelliness. And I warn you – it won't be pretty if he needs to lip-read…" The Doctor was relieved, however, to see the Master putting on his "Gastric Gas Translator" – a Comic Relief red nose, of course.

In this version, Emma's accidental guff prompted the Doctor to paraphrase his first incarnation (William Hartnell) in *100,000 BC*: "Fear makes Terserons of us all." But a Dalek ordered the Doctor to cease his deception, and turned around: "We zoom in dramatically on the DALEK's enormous metal nose which protrudes from the grill [sic]."

Dalek fire has caused the Zectronic Beam Controller to go critical. Only the Doctor can repair it, but he's been mortally wounded by a Dalek blast…

13m 35s Cue a snatch of Paddy Kingsland's score for *Logopolis* (1981) – where the Fourth Doctor (Tom Baker) died on an unconvincing grassy floor in a television studio. This was one of a huge number of pre-existing cues (and a smaller number of specially composed ones) compiled by Mark Ayres for the *Curse of Fatal Death* score – including tracks from *The Sea Devils* (1972), *Meglos* (1980), *The Five Doctors* (1983), *Warriors of the Deep*, *Resurrection of the Daleks*, *The Caves of Androzani* (all 1984) and *The Greatest Show in the Galaxy* (1988-89), plus the documentary *Thirty Years in the TARDIS* (1993).

And so the Doctor begins to regenerate. Note the script-specified "golden glow" that surrounds him – halfway to the golden regenerative eruptions in the post-2005 series, perhaps!

Cue the end of the third episode in the four-part version…

14m 12s Next regeneration Richard E Grant – famously Withnail to Eighth Doctor Paul McGann's I in the cult comedy *Withnail & I* (1987), but at the time of broadcast most recently seen as the foppish *Scarlet Pimpernel* in the BBC1 series of that title – wasn't quite the type envisaged in the draft: "a NEW DOCTOR (Colin Firth?) is lying on the floor. Gone is the suave courtly adventurer, replaced by a handsome, muscular rugby playing type – the sort of swaggering vulgarian the previous Doctor would have loathed on sight…" (At the time, Firth was best known for his performance as Mr Darcy in the 1995 BBC adaptation of *Pride and Prejudice*, also featuring Sawalha as Lydia Bennet.)

In the draft, the New Doctor diagnosed his enemies' problem using technoverbiage assimilated from various speeches originally given by the Third Doctor (Jon Pertwee): "You've got about two minutes before total destruction. A Blinovitz [sic] limitation effect has reversed the polarity of the neutron flow and created a positive feedback circuit." The Master was bewildered: "… you what?" Came the reply, "I'll explain later" – leading Emma to exclaim, joyously: "He's back!!"

14m 50s Emma's lines "You remember me, then" and "You've had lots of companions" would seem to be ghost traces of that lost running gag about the Doctors' other associates…

A failed attempt to rewire the Zectronic controller leads to this Doctor's demise – but Richard E Grant would later voice an alternative version of his Doctor in the animated web series *Scream of the Shalka* (2003) prior to featuring as the embodiment of the evil Great Intelligence, beginning with *The Snowmen* (2012) and continuing in *The Bells of Saint John* and *The Name of the Doctor* (both 2013).

15m 42s New new Doctor Jim Broadbent had already played an amalgamated Doctor battling the hideous Crayola (Duncan Preston) in a *Victoria Wood: As Seen on T.V.* special (first broadcast 18 December 1987). He, too, had been on the 1994 list of potential TV movie Doctors (see *Essential Info*), and had played the lead in the Sue Vertue-produced and John Henderson-directed TV film *The Last Englishman* (1995).

In the draft, the Doctor's next "plump and unprepossessing" regeneration had been pencilled in for the late Mel Smith, another Comic Relief mainstay – and his botched attempt at rewiring the controller triggered the brief appearance of a lost Twelfth Doctor: "There is a smoking hole in the ceiling. A moment later a new and rather geeky Doctor (Lee Evans?) drops out of the hole, hanging upside [sic] with his foot caught in some cable." The habitually frenetic Evans eventually featured as UNIT boffin Malcolm in *Planet of the Dead* (2009). The Geeky Doctor's subsequent demise paved the way for a Gorgeous Doctor, perhaps played by ITV dreamboat Robson Green…

16m 31s In the event, the demise of Broadbent's 'Bashful Doctor' brings about the Hugh Grant incarnation. Grant had, of course, played the lead in the Richard Curtis-scripted movies *Four Weddings and a Funeral* (1994) and *Notting Hill* (1999; awaiting release when *The Curse of Fatal Death* was recorded). He'd been a TV movie candidate, too – and also a possible for the role of the Doctor's alleged grandfather Borusa, whose spirit supposedly inhabited the TARDIS. In 2007, he was quoted (by *Digital Spy*, among others) as having turned down the lead in the 2005 revival: "I was offered the role of the Doctor a few years back and was highly flattered. The danger with those things is that it's only when you see it on screen that you think, 'Damn, that was good, why did I say no?'"

COMIC RELIEF
DOCTOR WHO

17m 31s Residual Zectronic energy floors this handsome Doctor – in the draft, the Thirteenth, hence his belief that he could no longer regenerate. “Look after the universe for me. I’ve put a lot of work into it,” he says – a line later spoken by the *other* Twelfth Doctor in an online prologue to *The Magician’s Apprentice* (2015).

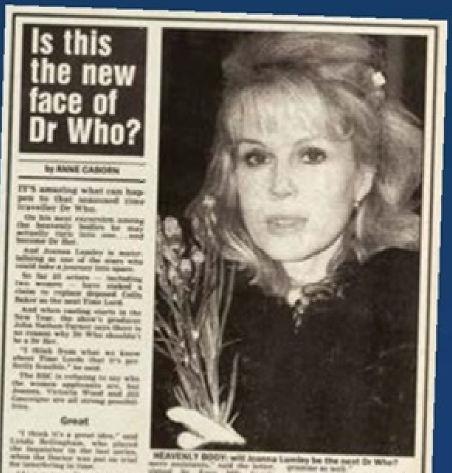
Emma pleads with the Doctor not to die: “You’re like Father Christmas, the Wizard of Oz, Scooby-Doo…” The various Doctors’ intersections with Father Christmas were extensively discussed in last issue’s *Fact of Fiction* – but Emma appears, in fact, to have been temporarily possessed by the spirit of the late William Hartnell, who reportedly told the *Daily Express* (in an interview quoted in *Doctor Who: The Handbook – The First Doctor*, 1994): “I think I represent a cross between the Wizard of Oz and Father Christmas.” How he resembles the snack-obsessed, spectre-hunting cartoon hound Scooby-Doo is less clear, although the Third Doctor *did* expose the prosaic alien reality behind reported hauntings in *Day of the Daleks* (1972), *The Curse of Peladon* (1972), *The Monster of Peladon* (1974) and *The Time Warrior* (1973-74), among others.

18m 29s After the Master and the Daleks vow to honour their proven-mortal enemy, Emma eulogises: “He was never cruel and never cowardly…” She’s paraphrasing Terrance Dicks and Malcolm Hulke, describing the Doctor’s character on page 23 of the revised second edition of *The Making of Doctor Who* (1976) – a quote again invoked by the Tenth Doctor (David Tennant) in the Moffat-authored *The Day of the Doctor* (2013).

In the draft, a Dalek declared that an escape pod was prepared, which prompted the Master to help Emma to her feet: “Come now. We must go from this place of death. Leave him here – with his TARDIS.” Lost from the finished version, a shot of Emma looking sadly at the TARDIS, and the sign reading ‘URGENT CALLS’. “Who are we going to call now?” she asked, before the Master led her away, followed by the Daleks in procession. “I shall be alone forever,” declared Emma. “No man could ever take his place.” She’d have been right to say that, of course, because…

18m 59s The final Doctor is Julia Sawalha’s *Absolutely Fabulous* co-star Joanna Lumley – who’d long been proposed as the first female Doctor, probably due to her previous incarnation as the elemental Sapphire in the freaky fantasy series *Sapphire & Steel* (1979-82).

On 20 December 1986, for example, following the news that Colin Baker was leaving the series, she’d been depicted in the *Daily Express* under the spurious headline *Is this the new face of Dr Who?* “So far 25 actors – including two women – have staked a claim to replace deposed Colin Baker,” the story claimed. “The BBC is refusing to say who the women applicants are, but Joanna, Victoria Wood and Jill Gascoigne are all strong possibilities…”



Is this the new face of Dr Who?

by ANNE CABORN

Great

HEAVENLY BODY: will Joanna Lumley be the next Dr Who?

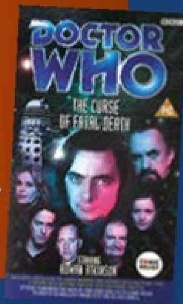
Plastic

19m 54s Arms around one another, the Doctor and the Master stroll off into the future – together at last. A happy ending, or a cliffhanger? Probably we’ll never know – and perhaps that’s just as well… **DWM**

FURTHER INFO

YOUTUBE
CHANNEL Doctor Who
YEAR 2017
URL *tinyurl.com/CurseofFatalDeath*

VIDEO
COMPANY BBC Video
YEAR 1999
AVAILABILITY Deleted



Opposite page: Richard E Grant, Jim Broadbent and Hugh Grant as three very short-lived incarnations of the Doctor.

Top right: The 20 December 1986 edition of the *Daily Express* speculated that Joanna Lumley could be the next Doctor Who.

Right: The Doctor, Emma and the Master are intrigued by the number of settings on the sonic screwdriver.

Reviews

Our verdict on the latest episodes and products.

Revolution of the Daleks

Television

Review by **PAUL KIRKLEY**

When trailer footage of the Daleks in Downing Street first appeared online in November, the images must have seemed like a gift to mischief-minded meme makers.

But anyone tuning in on New Year's Day expecting a dystopian sci-fi parable about a British neo-fascist state would have been seriously wrong-footed by what followed: an action-packed fairground ride of a *Doctor Who* festive special that seemed less concerned with interrogating the state of the world than providing a blessed 75-minute escape from it.

The word I'm dancing around here, readers, is 'romp'.

That said, for a story written and recorded a long time ago (2019), *Revolution of the Daleks* felt frighteningly prescient at times. Most obviously, there's the fact the Doctor had literally been locked down in isolation since March, while talk of growing civil unrest – and a crackdown on demonstrators under the banner of law and order – took on a new resonance in light of last year's Black Lives Matter protests. There was even a line about the Daleks being deployed to guard "national monuments", making you wonder if Chris Chibnall hasn't been sneaking off for the odd short hop in the TARDIS himself.

Not all the contemporary allusions were accidental, of course. The ruthlessly ambitious Prime Minister, Jo Patterson, is clearly a tilt at the world's new generation of populist strongmen. But, really, this whole plot strand was little more than window dressing – an extended cameo from Harriet Walter performed against a tiny strip of Downing Street that could almost have been a Zoom background. Returning villain Jack Robertson, meanwhile, owed an even more explicit debt to a certain outgoing world leader, but was largely played for laughs by Chris Noth and was all the more entertaining for it. Not that any of this is new, of course: the last time *Doctor Who* did a story set in Downing Street, it was a tale of farting aliens inspired by a Girls Aloud video, so let's not pretend this was ever going to be *Black Mirror*.

The pre-publicity sold us a dummy on another front, too. I can't have been the only one expecting the Doctor to spend most of the episode cooling her heels in space jail, only to rock up and save the day at the end, as per David Tennant in Howard's pyjamas. In a way, it's rather a shame she didn't, as the prison scenes gave Jodie Whittaker – who seems constantly to be in a tearing hurry, brain racing at a million clicks per second – a welcome opportunity to show a stiller, more reflective side to her Doctor. Plus, it would have made her emotional reunion with the 'fam' feel a bit more earned – though I suppose we can't really begrudge the gang being back together for one last rodeo.

The episode was also quick to tear the wrapping off its shiny new Dalek toys – a smart repurposing of the series' greatest villains, updating them from their atomic-age roots as irradiated nuclear-winter survivors to state shock troops armed with water cannons and CS gas. Elsewhere, however, Chris Chibnall has clearly decided – and I'm minded to agree with him – that, even though they're an iconic global brand, the Daleks are actually at their most frightening when they're out of their shells and wrapping their grubby little protuberances around someone's throat.

Certainly it was these scenes that gave the episode its only real behind-the-sofa moments. Otherwise, it largely eschewed Steven Moffat-style scares in favour of the Russell T Davies approach of blockbusting Hollywood spectacle – or as close as you can get to blockbusting Hollywood spectacle on a BBC Wales budget, anyway. This was particularly true in the busy, breathless final reel, with its armies of Daleks streaming through the sky and swarming around the TARDIS – a great visual, even if there was something unintentionally comical about them all hurrying obligingly into the police box to meet their doom, like Road Runner ushering Wile E Coyote into his Acme time machine.

Opposite page above: A familiar foe returns in *Revolution of the Daleks* (2021).

Opposite page below: The Doctor (Jodie Whittaker) in prison.

Left: The Doctor has a final adventure with Graham (Bradley Walsh) and Ryan (Tosin Cole).

Below: The Doctor, Ryan and Jack Robertson (Chris Noth) with the new Daleks.

> **Amidst all the whizzes and bangs, the story was also tasked with bringing the curtain down on the current TARDIS team.**

Amidst all the whizzes and bangs, the story was also tasked with bringing the curtain down on the current TARDIS team. In the end, Graham and Ryan's departure was a low-key affair, by recent standards: they weren't trapped in a parallel universe or turned into a living puddle; instead, Ryan simply decided it was time to go home, and Graham chose Ryan over the universe. It was a quietly touching parting of the ways, though it's a shame that Graham – lovely, sweet, funny Graham – didn't get more to do in his final appearance (maybe because Bradley Walsh had slipped off to tape a couple more episodes of *The Chase*).

Yaz, meanwhile, finally came clean about her feelings for the Doctor – albeit only to Jack. (Good job he's not one to gossip.) It will be interesting to see how this relationship plays out over future episodes but, if history is anything to go by, I'd hold off on buying a wedding hat for now.

Ultimately, I suspect how you feel about this story will largely depend on your approach to *Doctor Who* Christmas Specials in general (possibly even Christmas in general). For me, it felt a bit like gorging on a selection of box of the Daleks' greatest hits, with Chris Chibnall gleefully borrowing bits from *Power* (the Dalek production line), *Revelation* (humans being turned into food), *Remembrance* (the Doctor provoking rival Dalek factions to duke it out on the streets), *Resolution* (a Dalek creature riding bareback on a human slave) and *Victory* (a British prime minister co-opting the metal meanies for personal ends).

Maybe that's why he called this one *Revolution* – because when you've been around as long as *Doctor Who* and the Daleks, all the best ideas are bound to come around again eventually. **DWM**

Audio Frequencies

Review and illustration by **JAMIE LENMAN**

Reviewed this issue

Genetics of the Daleks
Featuring the Fourth Doctor
RRP £10.99 (CD), £8.99 (download)

Plight of the Pimpernel
Featuring the Sixth Doctor and Peri
RRP £14.99 (CD), £12.99 (download)

Available from bigfinish.com

Doctor Who can be many things – a fairy-tale fantasy, a po-faced space opera, a trip inside the human mind or a lesson in our own history. And yet the show is at its best when it takes these impossible worlds and makes them feel utterly real, like a place you could actually visit if you only had the transport… the gloomy caves of Androzani, the towering spires of New New York, the red soil of Gallifrey. Sadly, our favourite stories are one-way experiences, separated from us by the impenetrable fourth wall. That is, until now.

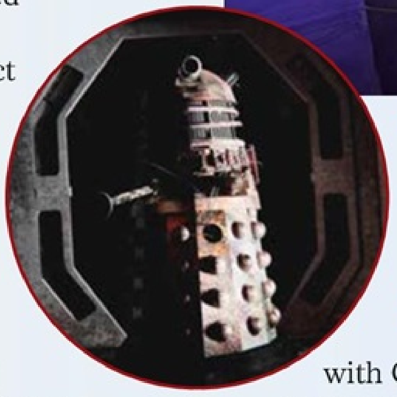
Teaming up with the fertile minds at Escape Hunt, Big Finish has created a *Doctor Who* adventure you can physically step inside. Part of the on-going multi-media extravaganza *Time Lord Victorious,* Jonathan Morris' *Genetics of the Daleks* serves not only as a thrilling story in its own right, but as a rich and textured introduction to Escape Hunt's *A Dalek Awakens* puzzle room. Happily, any fears that *Genetics* may amount to nothing more than a glorified pre-credits sequence are instantly allayed the moment we step on board the humming *Starship Future,* with its colourful cast of characters and a certain scarf-wearing Time Lord running amok in the clanking corridors…

Having set the scene with mechanical murmurings and brassy music cues from sound designer Toby Hrycek-Robinson, we're then introduced to a sparse and secretive crew. Nina Toussaint-White brings some of the fire she displayed as Mels in 2011's *Let's Kill Hitler* to Security Officer Swann; her clandestine dealings with Clive Mantle's rugged Medical Officer Chuke create an air of unease right from the start. Lurking in his laboratory, Andrew James Spooner's Professor Brooke gives a nervous energy to the familiar 'dangerously ambitious scientist' trope. He makes a wonderful foil to Nicholas Briggs' lone Dalek – mistakenly brought on board while frozen into a block of fuel, like a plastic fly in a novelty ice cube.

Indeed, with Brooke concealing his squiddy friend like a secret pet, the partnership between these two would almost be comic if it weren't for the seductive, manipulative tone of Briggs' malevolent mutant, as well as the sickening squelches that accompany its every movement; rarely have the Daleks elicited such revulsion. Elsewhere, Joseph Kloska plays Pilot Finlay with a fragile nobility and Big Finish regular Pippa Haywood imbues Captain Graff with her particular brand of world-weary sardonics. With only these six to bounce off each other, the echoing freighter full of hyper-sleepers is a foreboding, unfriendly place, and the trick of making us wait almost a quarter of the story before the Doctor turns up is a clever one.

By the time he arrives, we're longing for a friendly face, and Tom Baker's appearance is enough to make you want

BBC
DOCTOR WHO
TIME LORD VICTORIOUS
A FULL-CAST AUDIO DRAMA STARRING TOM BAKER
GENETICS OF THE DALEKS
BY JONATHAN MORRIS
FEATURING NICHOLAS BRIGGS AS THE DALEKS
ESCAPE HUNT



to throw your arms around him. "I like being ridiculous and impossible" he exclaims, flinging Jelly Babies all over the place and countering the sombre mood with an infectious flippancy. Some fiddly lateral thinking brings to mind Baker's self-proclaimed 'failure' as Sherlock Holmes in the BBC's 1982 adaptation of *The Hound of the Baskervilles*, while his stubborn refusal to escape from his cell makes us feel we're creating new memories with him, rather than just re-treading old ones. That said, his ponderous encounter with Brooke's rasping chum does feel eerily similar to the infamous 'virus' conversation from 1975's *Genesis of the Daleks,* but considering the title of the piece, that's almost definitely the point.

Perhaps inevitably, the whole business falls slightly short of that revered classic, and the Dalek's heavy-handed threats have little impact on the eventual resolution. However menacingly Briggs delivers lines like "Out of so much good must come some evil", it doesn't appear to affect our leading man or indeed the plot. Similarly, the means by which a gaggle of stasis-locked humans are transformed into Skarosian hybrids is a little fuzzy, but there's no denying the chilling effect of these tentacled zombies bursting from their pods to menace their former friends.

All in all, what we have here is a suitable setting for some great character work with a few fabulous set-pieces thrown in – a robust and thoroughly enjoyable exercise in world-building, rather than a weighty treatise on the nature of the universe. For those unaware of the tie-in roleplay game, the final, Doctor-less scene may seem a little odd – essentially resetting the status quo. But *Genetics of the Daleks* certainly makes the prospect of actually stepping aboard the *Starship Future* and delivering a coup de grace rather hard to resist.

Tom Baker, as the Doctor, counters the sombre mood with an infectious flippancy.

From the far-flung future we move to the perils of revolutionary France in *Plight of the Pimpernel*, the latest instalment in Big Finish's on-going monthly range. Writer Chris Chapman plunges us straight into the shadow of 'Madame Guillotine', with a Greek chorus of cackling sans-culottes for company. Outrageous accents abound, with Colin Baker audibly relishing his turn as the titular hero, engaged in a deep-cover mission for the Sixth Doctor and Peri. For her part, the cut-glass accent Nicola Bryant adopts as Lady Blakeney is so much fun it can't help but remind us of her star turn in *Blackadder's Christmas Carol* as the spoiled Millicent (quite possibly her finest hour). A healthy dollop of luscious orchestration from musical director Andy Hardwick helps give the whole thing a lavish, epic quality, entirely befitting such a sumptuous scenario.

The idea of catching up to the Doctor and his cohorts when they're already some weeks into a covert operation is always a joy, instantly letting us know that this is no trifle we're involved with – our heroes are deeply invested in whatever's going on and, therefore, so are we. It's a shame, however, that, after the first episode, the action moves from 18th-century Paris to a stately home in leafy Hampshire. Luckily for us, Anthony Howell's dogged revolutionary Donat moves with it, bringing a deep-throated gravity and an innate truthfulness to every scene he steals. His quarry, Percy Blakeney (alter-ego of the fictional Pimpernel), is brought to life through an exquisitely layered performance from Jamie Parker, drawing all of our sympathy, mistrust, pity and disgust until we're quite exhausted from the emotional assault.

Both of these opposing forces mirror the Doctor in some aspect, and each turn of the kaleidoscope reveals another similarity. His pursuit of justice, his abhorrence of violence, even his love of showmanship are all reflected back at him in this fast-moving adventure. *Plight* whisks us through countless fantastic situations, each one filled with some crackling spectacle or electric exchange. Baker is in full effect here, his cat-like encounter with Donat at a lavish society ball being a particular highlight.

Bryant shines also, striking out on her own as understudy to the dashing masked crusader, continuing the emancipation of her character that we've seen (or rather heard) in recent releases. And just when you're thinking it couldn't possibly get any more exciting, a deranged android with a fizzing →

Above and above inset: Escape Hunt's puzzle room *A Dalek Awakens* ties into the new audio adventure *Genetics of the Daleks*.

Left: Tom Baker as the Doctor in a publicity shot for *Genesis of the Daleks* (1975).

→ plasma sword starts chopping people to bits.

Showcasing Big Finish's seemingly endless supply of unique and sinister robot voices, Joe Jameson's implacable Z22 brings a welcome touch of sci-fi to a thus-far historical tale. Its relentless stalking of our heroes means the tension doesn't let up for a micro-second. In his dual role as manservant Oliver, Jameson serves as an ersatz companion to the increasingly Doctor-ish Donat. Their lengthy explorations of the morality of killing and the politics of regicide succeed in being edifying without devolving into dogma. As the physical landscape shifts, so do the characters' many and varied viewpoints, until a shocking end-of-episode cliffhanger pulls the rug from under just about everyone, listener included.

Near the story's climax, Baker steps out of Howell's magnificently gloomy shadow and brings the full force of his anger to bear. It's a dazzling display, the likes of which we haven't seen since his legendary speech from 1986's *The Trial of a Time Lord*. After 20 years of gradual softening under Big Finish's careful guidance, it's genuinely frightening and utterly enthralling to be in the presence of something closer to his television portrayal. "I've not seen you like this for a long time," wails Peri. "You're scaring me." "Good," comes the reply, as part of a desperate exchange handled expertly by the two long-term sparring partners. It's this kind of trusting rapport, between actors who have inhabited the same roles for almost four decades, that benefits a script like *Plight of the Pimpernel*. It's a credit to Colin and Nicola that they've managed to keep things so fresh and effective after all these years.

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
COLIN BAKER NICOLA BRYANT
PLIGHT OF THE PIMPERNEL
CHRIS CHAPMAN
JAMIE PARKER ANTHONY HOWELL

Right: Colin Baker and Nicola Bryant in the studio.

Below inset: Narrator Pamela Salem.

Below right: Elisabeth Sladen as Sarah Jane Smith in *The Hand of Fear* (1976).

Colin Baker's Doctor brings the full force of his anger to bear.

In a complex story built on themes of guilt, repentance and justice, we at last discover just what kind of punishment the Doctor is willing to mete out to his foes. Ultimately, it's kinder than the fate met by so many French aristocrats during the Reign of Terror. A last-minute trip to the blood-soaked cobbles of Place de la Révolution serves as a pleasing full-circle and a canny reinforcement of the central message. The hurt inflicted on the Doctor is palpable, and Peri's fiery castigation of his tormentor is heart-breaking, even more so as he's not around to hear it.

As the tumult subsides, it's something of a relief to wind up in 'happy ever after' territory – a state of affairs that might seem slightly saccharine in other circumstances, but feels almost mandatory after the buffeting of the previous two hours. Finally, we're treated to a simply gorgeous scene, rare in the history of *Doctor Who*, wherein the two travellers actually take the time to check in and ask how the other is feeling. As they embrace in a slow waltz across the floor of Highmoor House, it's all one can do to repress a sniffle at so poignant a reminder that these characters love each other as much as we love them.

A swashbuckling romp, a philosophical rollercoaster and an instant classic. Hurrah for the Pimpernel! **DWM**

Audiobook

Doctor Who and the Hand of Fear

Featuring the Fourth Doctor and Sarah Jane Smith
Written by Terrance Dicks
Read by Pamela Salem
RRP £20 (CD), £17.99 (download)

Available from BBC Audio

The original version of *The Hand of Fear* (1976) never quite adds up to the sum of its parts. That cliffhanger image of a calcified hand coming to life, the departure of Sarah, and the story's placing in a golden age of *Doctor Who* have garnered Bob Baker and Dave Martin's scripts higher regard than perhaps they deserve. A smidge over two years after its TV broadcast, Terrance Dicks produced a typically rattling novelisation, now presented as an unabridged audiobook with an engaging debut reader.

BBC
DOCTOR WHO
AND THE HAND OF FEAR
TERRANCE DICKS
READ BY PAMELA SALEM

Trapped beneath a quarry rockfall, Sarah is found clutching a stone hand and is soon exhibiting strange behaviour – blasting all and sundry with the power of a blue ring, muttering "Eldrad must live" and breaking into nuclear power stations. It's all part of Kastrian war criminal Eldrad's quest for revenge against his own people, and to do that, Sarah is key to helping regenerate his body from that surviving stone hand.

There's good stuff in *The Hand of Fear*, Dicks turning in his usual tidy account with flashes of character and economic action. There's a lovely prologue that adds detail to Eldrad's initial fate, and it's fitting that the script editor who had such a hand (ho-ho) in Sarah's creation gets to depict her departure.

Pamela Salem brings her voice to this range for the first time, investing the story with both warmth and urgency. While not appearing in *The Hand of Fear*, she's very much of the era, having played Toos in 1977's *The Robots of Death* and made a vocal contribution to the same year's *The Face of Evil*. Her 'character' style tends more to suggestion than impression, but, throughout, she lends nuances – especially to Eldrad – that would be welcome on future releases.

Even Terrance Dicks can't hide the fact that the final section is just three people taking a slow walk around some corridors, but with Salem's reading, some shrewd sound effects and chilling music choices, *Doctor Who and the Hand of Fear* remains an entertaining listen to the end. **MARK WRIGHT**

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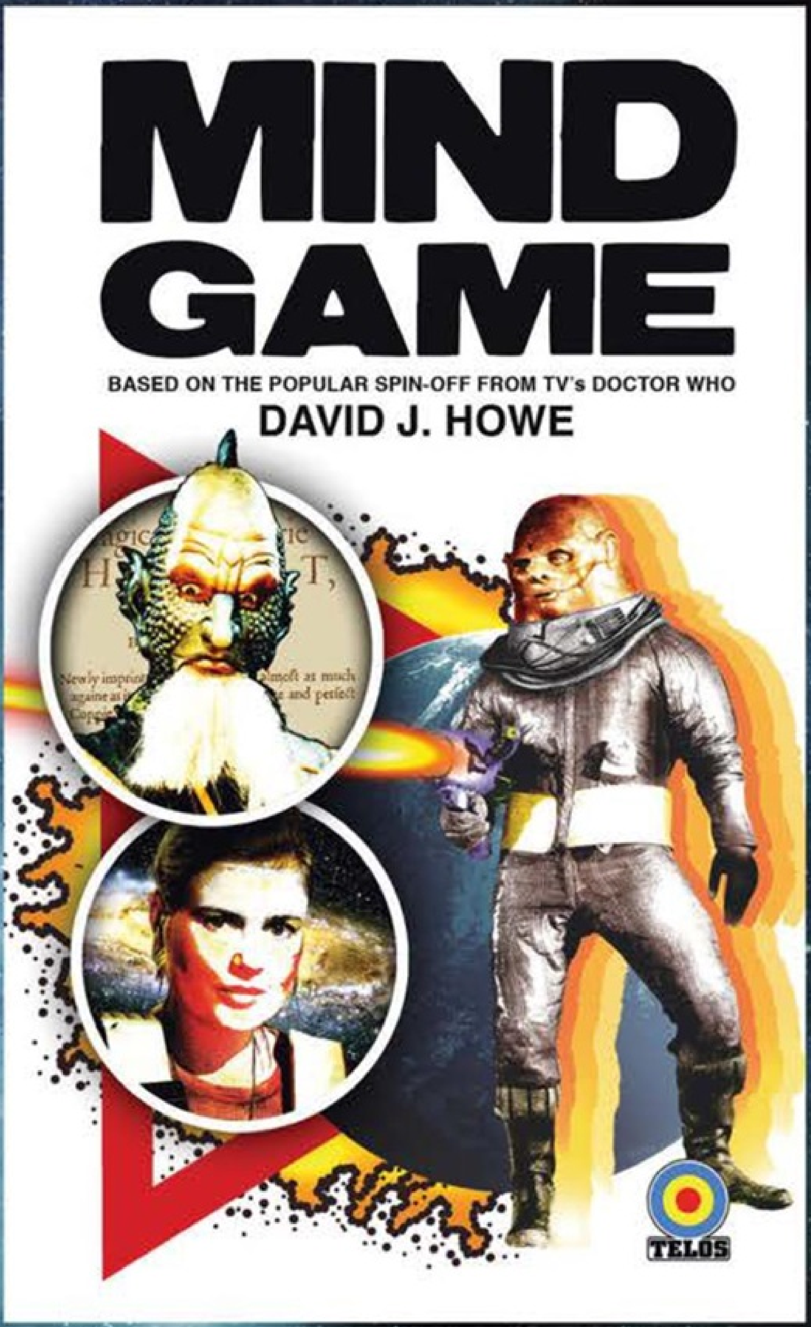
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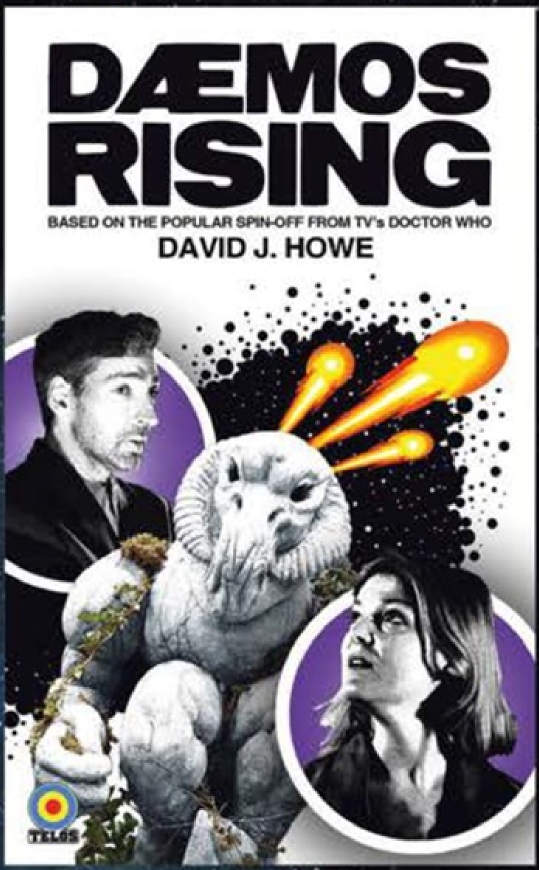
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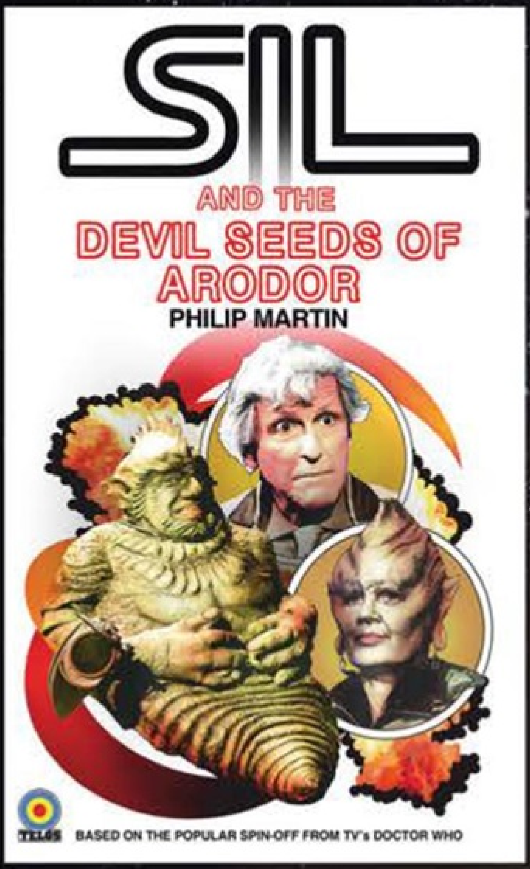
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An Unofficial Guide to the Uncharted Journeys of Doctor Who
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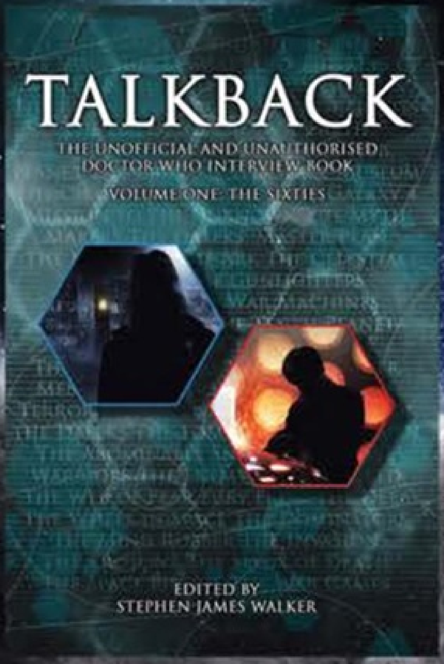
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I Am the Master

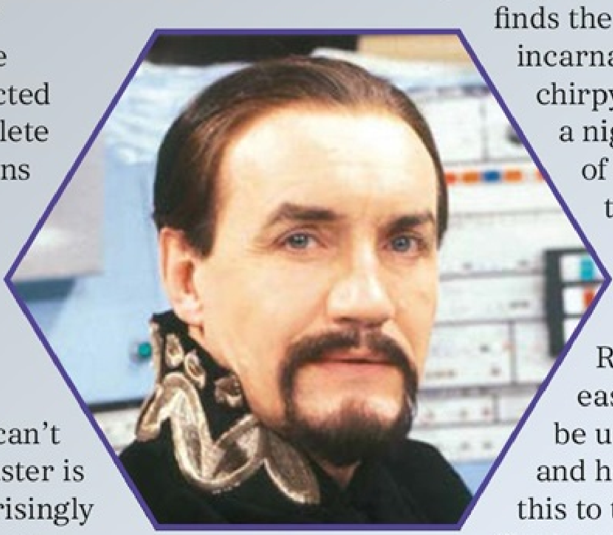
BBC
DOCTOR WHO
I AM THE MASTER
LEGENDS OF THE RENEGADE TIME LORD

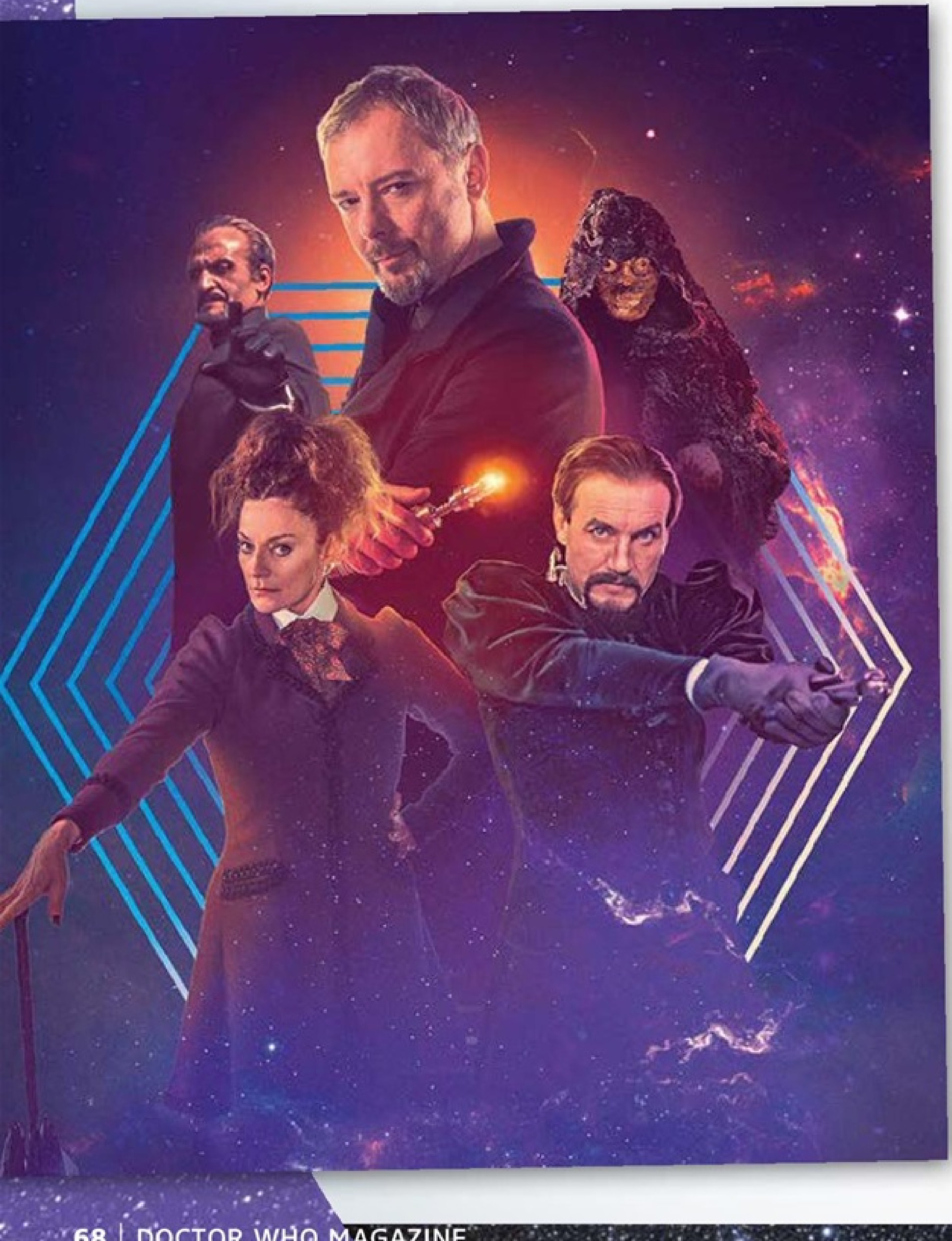
Book

BBC Books **RRP** £12.99
Written by Peter Anghelides, Jacqueline Rayner, Beverly Sanford, Matthew Sweet, Mike Tucker, Mark Wright

This new collection of stories featuring the Doctor's arch-nemesis shares one theme: how the Master is the antithesis of the Doctor.

In Peter Anghelides' *Anger Management* we follow a perfectly depicted Delgado Master, complete with sneering put-downs ("Have you ever felt you were burning down a house to boil an egg?") and a challenge: to escape the clutches of a scheming alien who can't be hypnotised. The Master is hurled into some surprisingly 'normal' situations – from a football match to a right-wing political rally – and he successfully exploits all the foibles humanity has to offer in its darkest moments. This Master employs many disguises, has the familiar streak of cruelty, and the ability to charm anyone he needs to. But he's never more than a few moments away from volcanic bursts of rage.



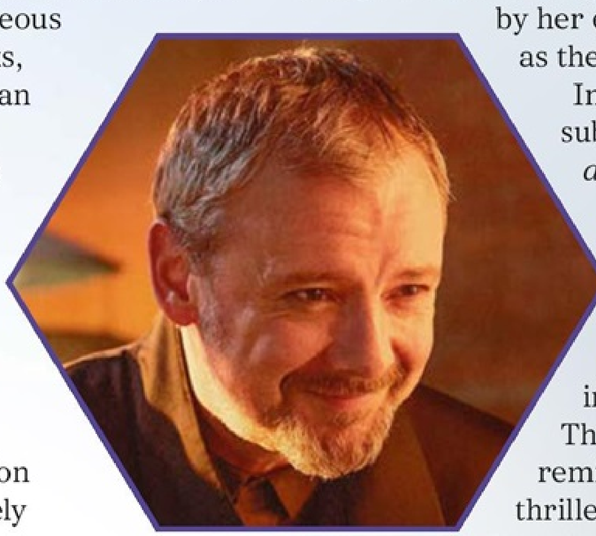


Mark Wright's *The Dead Travel Fast* is written as a first-person narrative by Bram Stoker, author of *Dracula*. It's set in Whitby in 1890, which is evoked so convincingly that the reader almost forgets who must be just around the corner – until the corpse-like Master makes an appearance. The diary framework presents the chilling reality of how it feels to have the Master in your head, and there are scenes of real horror. Wright draws this literary allusion so convincingly that you'll wonder why it hasn't been done before.

Missy's Magical Mystery Mission finds the Master's female incarnation in a deliriously chirpy mood, overseeing a nightmarish version of *Gladiators,* with the unlikely thwarter of her plans being an office cleaner. Author Jacqueline Rayner shows how easily women can be underestimated and how they can use this to their advantage. She has huge fun with Missy's dialogue – there are hideous penalties for failing tasks, and Missy doesn't miss an opportunity to drop in quips as the contestants meet their grisly ends.

Mike Tucker's contemplative *A Master of Disguise* sees the Anthony Ainley incarnation desperately trying to save his mask-maker's life. The story toys with the notion that the Master can feel real compassion, as he goes to great lengths to obtain a cure for the artist.

A poisonous encounter with the John Simm Master changes the course of a young girl's life in *The Night Harvest*, by Beverly Sanford. This story presents a dark mirror to the friendships the Doctors have with their companions; the naïve girl the Master manipulates into helping him sees the evil Time Lord just as any of the Doctor's companions would see the Doctor. The Master's actions are selfishly motivated, but his rage on discovering how she's been treated by her elders is as bombastic as the Doctor's would be.



In Matthew Sweet's sublime *The Master and Margarita*, the longest story in the collection, we're with the Sacha Dhawan Master, this time in Cold War Russia. The story is sometimes reminiscent of classic spy thrillers, while at other times it contains elements of magical realism and metaphysics. An old foe is given depth and intelligence and the Master himself is on occasion an Aleister Crowley-like cult leader, a scientist, a psychoanalyst, a philosopher, an ideologist and a rather competent guitar player. The narrative stretches throughout the 1970s against the backdrop of communism, but with tantalising hints about what's happening in the UK, both in fact and fiction. It also contains an excellent parrot joke.

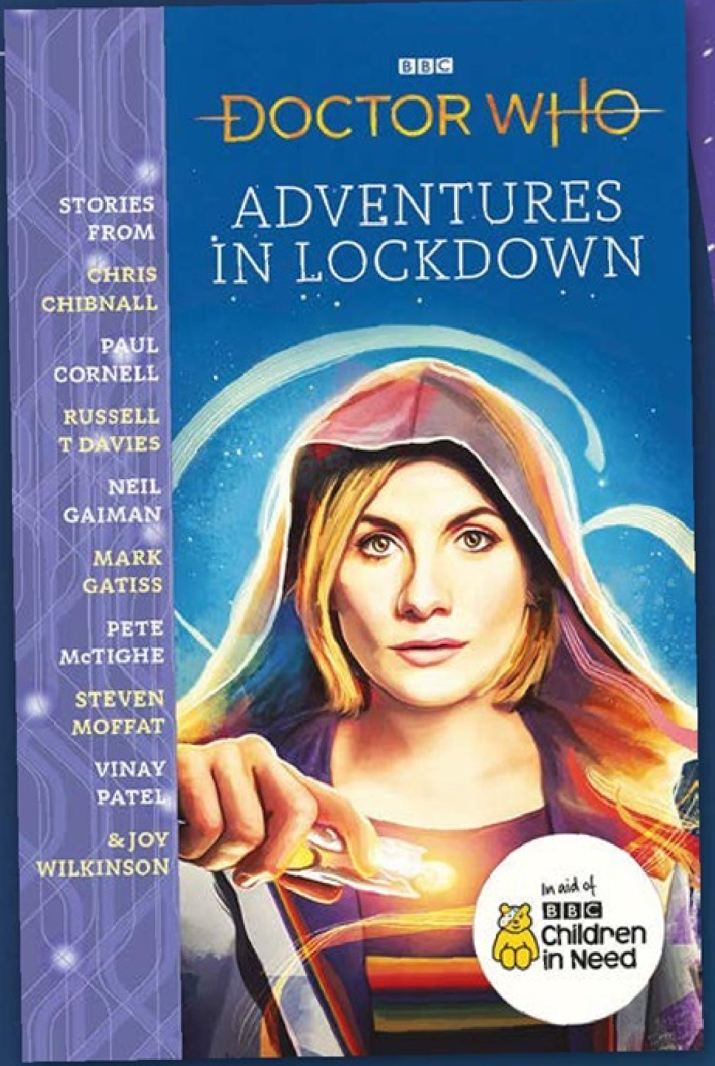
By turns amusing and disturbing, this anthology is a welcome collection of new adventures for one of *Doctor Who*'s most notorious foes. **ALEX ROMEO**

> **Mike Tucker's contemplative *A Master of Disguise* sees the Anthony Ainley incarnation desperately trying to save his mask-maker's life.**

Adventures in Lockdown

Book

BBC Books RRP £8.99
Written by Chris Chibnall, Paul Cornell, Russell T Davies, Neil Gaiman, Mark Gatiss, Pete McTighe, Steven Moffat, Vinay Patel, Joy Wilkinson



For a lot of people, 2020 was a terrible year. But when things seemed at their bleakest, a group of fans and creators came together to bring a Martha Jones-style message of hope to all of us huddled in our homes, waiting for the storm to pass.

Adventures in Lockdown brings together 13 of the stories published on the official *Doctor Who* website, or as part of Emily Cook's *Doctor Who: Lockdown* 'Tweetalongs', alongside three tales specially written for this collection – plus some great artwork to illustrate the adventures. Proceeds from the sale of the book go towards one of the Doctor's favourite causes: Children in Need.

Unsurprisingly the theme is hope, and finding ways to connect with others even when it seems impossible. It's established from the off, with a message from the Doctor herself, and recurs through every one of the following stories. *Things She Thought While Falling* picks up immediately after *Twice Upon a Time* (2017), showing us the first moments of the new Doctor as she plummets towards Sheffield. This post-regeneration bonus episode feels really appropriate given Children in Need gifted us the Tenth Doctor's first scene way back in 2005.

Chris Chibnall's fun, life-affirming opener is followed by something darker from erstwhile showrunner Steven Moffat. *The Terror of the Umpty Ums* features a lot of Moffat's trademark quirks: an impossible child in a creepy home, the darkness shot through with flashes of brilliant light comedy, and a brilliant epithet: "Hate is just fear out loud." It's one of my favourites thanks to a brilliantly moving conclusion.

Then we're whisked off to the last day of the Time War, Russell T Davies style. The Eighth Doctor has the Moment, and he's not afraid to use it. Or perhaps he is: this is only the broken memory of a deleted timeline after all. Without a pause, RTD gives us a sequel to *Rose* (2005), with a terrifying Auton clown reminding us of the cheeky, can't-believe-I'm-doing-this iconoclasm of the 2005 series.

Neil Gaiman contributes two pieces. *Rory's Story* is a hilarious list of his many deaths, while *One Virtue and a Thousand Crimes*, exclusive to this book, is more substantial, an escapade for that mysterious adventurer in time and space, the Corsair. It's as beguiling as Gaiman's novels, a celebration of the entirety of *Doctor Who*.

The Simple Things by Joy Wilkinson brings us back to the current Doctor, with a sweet trip back in time for Graham. Vinay Patel's *The Tourist* is a little more complicated, though its hopeful message still shines through – rather like Pete McTighe's *Press Play*, a story that reminds the Doctor, and us, of the importance of finding ways to connect with our families.

The next three stories are all by Paul Cornell and form a neat triptych. *The Shadow Passes* places the Thirteenth Doctor and her friends in lockdown on an alien planet and is a splendid adventure in miniature. *Shadow of a Doubt* and *Shadow in the Mirror* both feature Sister of Mine (from 2007's *Human Nature*), trapped in every mirror, encountering two of the most important women in *Doctor Who*'s history, and showing that hope triumphs in the unlikeliest circumstances.

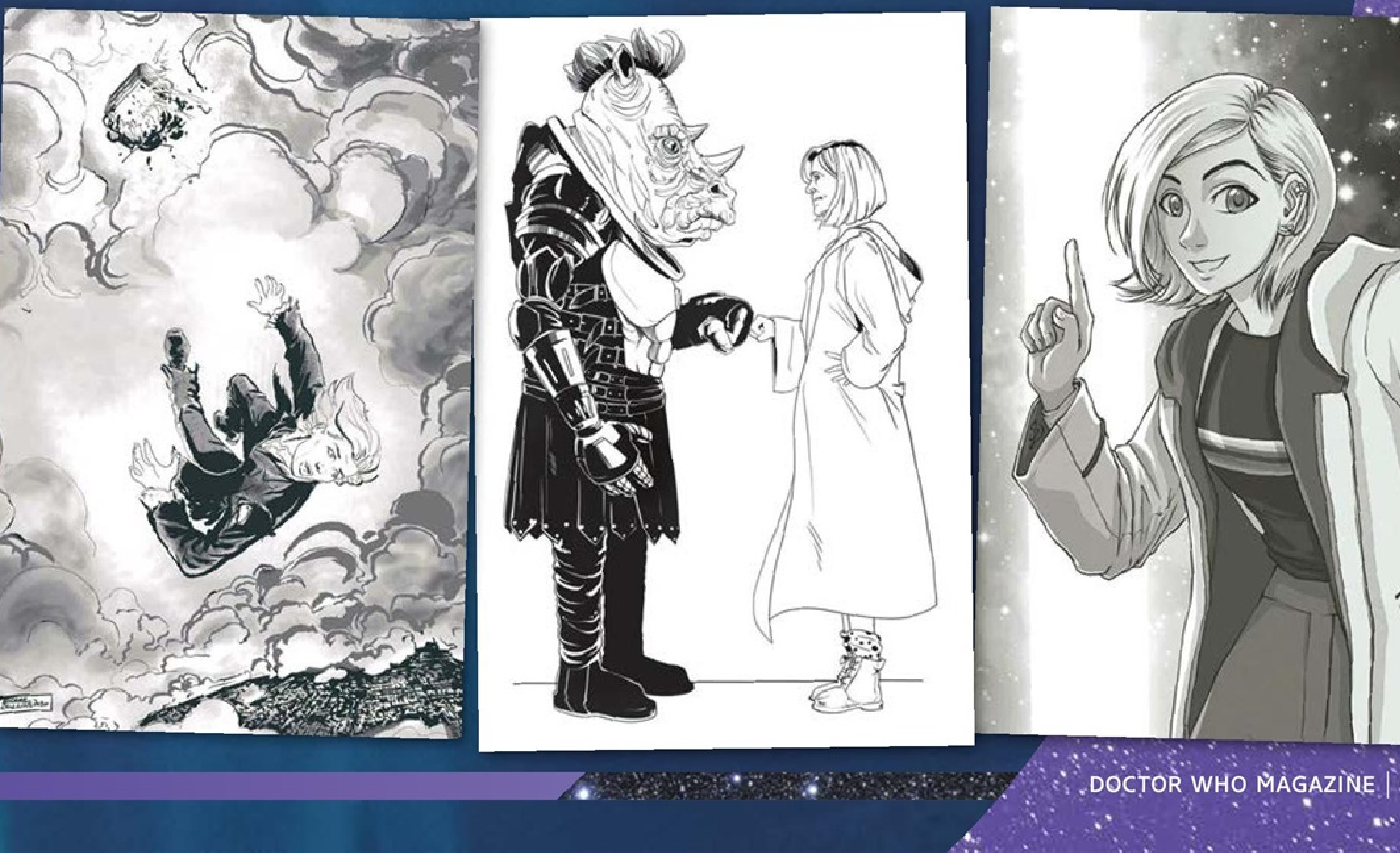
Mark Gatiss' *Fellow Traveller* is a sequel to one of the earliest episodes – no spoilers! – with a long-promised return. Steven Moffat is back with the creepy poem *Listen*, but RTD gets the last word with the elegiac and beautiful *Secret of Novice Hame*. A sequel to 2007's *Gridlock*, it contains that episode's mix of sadness and joy. Its final moments of uplifting, eternal hope make it a fitting end to the collection as a whole. **MATT MICHAEL**

Opposite page insets: Anthony Ainley as the Master in *Logopolis* (1981); John Simm as the Master in *The Doctor Falls* (2017).

Opposite page below: Lee Binding's back cover artwork for *I Am the Master*.

Above inset: Anna Hope as Novice Hame in *Gridlock* (2007).

Right: Internal illustrations from *Adventures in Lockdown*, by Mike Collins, Valentina Mozzo and Sonia Leong.



Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

MASTERFUL
AUDIO DRAMA

Masterful is a new full-cast audio adventure by James Goss, marking the 50th anniversary of the first TV appearance of the Master in January 1971. It stars Geoffrey Beevers, Mark Gatiss, Derek Jacobi, Alex Macqueen, Milo Parker, Eric Roberts, John Simm and Michelle Gomez, and costs £24.99 on CD or £19.99 to download.

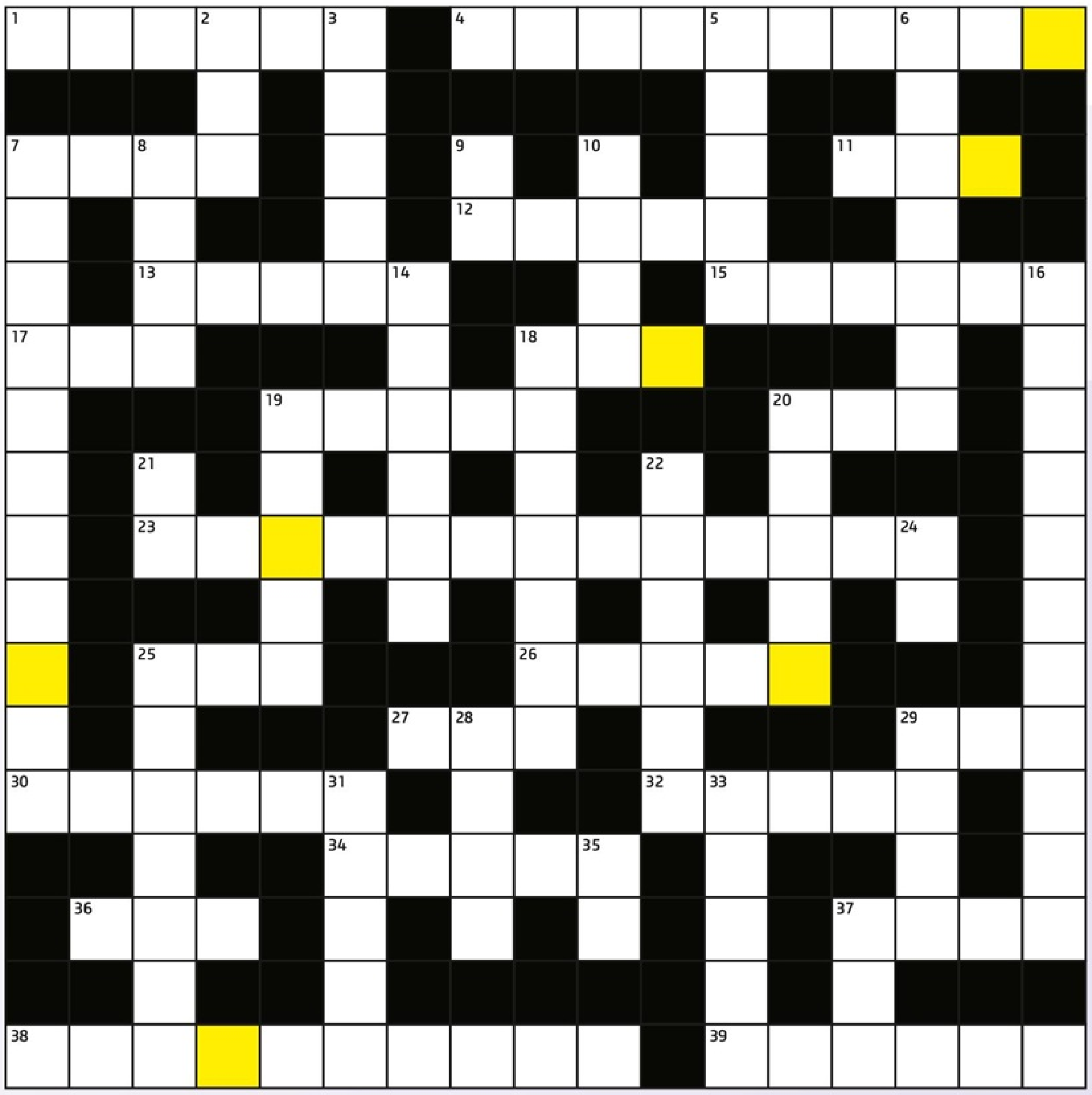
There's also a limited edition that, in addition to *Masterful*, includes three narrated adventures: *I Am the Master* by Geoffrey Beevers, *The Switching* by Simon Guerrier, and a new story, *Terror of the Master*, written by Trevor Baxendale and narrated by Jon Culshaw. The limited edition costs £44.99 on CD or £39.99 to download.

Both versions of *Masterful* are available to order now from *bigfinish.com*. We have **TWO** copies of the limited-edition CD box set to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an alien race.

DOCTOR WHO
MASTERFUL

Do you know your Resolution from your Revolution?

DWM CROSSWORD



ACROSS

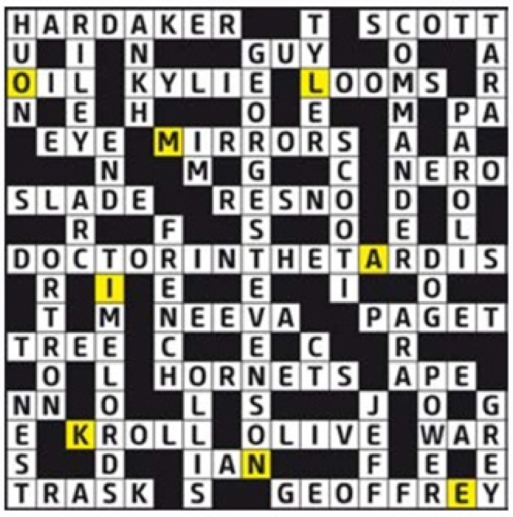
1 (and 18 Down) *Doctor Who* producer (6,7)
4 Louis Mahoney's role in *Frontier in Space* (10)
7 Master of the Hazel Street workhouse (4)
11 The saviour of Paradise Towers (3)
12 ___ Kid – the Psychic Circus' greatest fan (5)
13 Stahlman intended to penetrate Earth's ___ (5)
15 Evidence of the Sylvest twins' kidnap (6)
17 The Doctor worked in the __ department in Sanderson and Grainger (3)
18 Expert employed by 23 Across (3)
19 She stayed on Gallifrey with Andred (5)
20 She stayed behind with Sabalom Glitz (3)
23 He facilitated the revolution of the Daleks (4,9)
25 One of the Clantons (3)
26 Dalek at the weapon forges of Villengard (5)
27 The Adipose, for example (3)
29 Mr ___ – the Peking Homunculus (3)
30 Mechanical engineer who aided Davros (6)
32 Alias of Queen Xanxia (5)
34 Distant relative, presumably, of Danny Pink (5)
36 (and 38 Across) He returned to Earth in a Dalek time ship (3,10)
37 The Queen's champion (4)
38 See 36 Across
39 He was killed by Monoid Two (6)

DOWN

2 *The __ Warriors* (3)
3 UNIT Captain (5)
5 Companion remembered by the Eighth Doctor in his final moments (5)
6 Visual effects company (3,4)
7 He saved the Doctor from 22 Down (7,4)
8 Rigsy's daughter (4)
9 Serial code of *The Krotons* (1,1)
10 ___ *of Your Life* – Missing Adventure by Steve Lyons (4)
14 (and 25 Down) Nerva Beacon (3,3,2,5)
16 Young girl on *Starship UK* (5,6)
18 See 1 Across
19 He worked for T-Mat on the Moon (5)
20 The Twelfth Doctor tried to redeem her (5)
21 _ Chambers – alias of the Valeyard (1,1)
22 Where the Doctor found herself at the start of *Revolution of the Daleks* (6)
24 (*Abbrev*) The Tenth Doctor told Astrid Peth this country is beautiful (1,1)
25 See 14 Down
28 *The ___ People – New Adventure* by Ben Aaronovitch (4)
29 The ___ of Rassilon (4)
31 Mythology that Millington was interested in (5)
33 "___ is strength" – according to a poster seen by the Doctor on a parallel Earth (5)
35 Serial code of *The Abominable Snowmen* (1,1)
37 He parted ways with the Doctor at Gatwick (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: **KAMELION**

THE FOURTH DOCTOR ADVENTURES: SERIES 10 – VOLUME 1 AUDIO DRAMA

BBC
DOCTOR WHO
TOM BAKER AND LOUISE JAMESON
THE FOURTH DOCTOR ADVENTURES
SERIES 10 • VOLUME 1
FEATURING JANET HENFREY, SIAN PHILLIPS AND RAMON TIKARAM

The latest volume in this series from Big Finish comprises two four-part adventures for the Doctor and Leela.

The World Traders by Guy Adams is set in 21st-century London. The Doctor and Leela get involved with the mysterious Amapan Investments, a company that's managed to become remarkably successful in a short amount of time. The Usurians have come to Earth. And they have big plans.

In *The Day of the Comet* by Jonathan Morris, the TARDIS brings the Doctor and Leela to the ruins of a once-great city racked by earthquakes. The planet is due to be destroyed by a comet in a year's time and this ship is the only way off world. But there's a far worse secret hidden behind the scenes...

The Fourth Doctor Adventures: Series 10 – Volume 1, starring Tom Baker and Louise Jameson, is available this month from *bigfinish.com* priced £24.99 on CD and £19.99 to download. We've got **FIVE** copies of the CD to give away. To have a go at winning one, answer the following question correctly:

Who played the Usurian Collector in the 1977 story *The Sun Makers*?
A Henry Woolf **B** Virginia Woolf **C** Laurence Fox

THE HAND OF FEAR AUDIOBOOK

Pamela Salem reads Terrance Dicks' novelisation of Bob Baker and Dave Martin's 1976 story *The Hand of Fear*, an adventure featuring the Fourth Doctor and Sarah Jane Smith.

The TARDIS lands in England and Sarah looks forward to going home. A freak accident in a quarry leaves the unconscious Sarah clutching an enormous stone hand. The only surviving remnant of Eldrad, it has the power to control the human mind.

Using Sarah, the hand goes in search of the atomic energy it needs to regenerate Eldrad's body. Eldrad is determined to return to Kastria and punish his enemies, embroiling the Doctor and Sarah in a drama of betrayal and revenge that began millions of years ago...

BBC
DOCTOR WHO
AND THE HAND OF FEAR
TERRANCE DICKS
READ BY PAMELA SALEM

The Hand of Fear is available now, RRP £20 on CD. Thanks to BBC Audio we have **FIVE** copies to give away. If you'd like an opportunity of winning one, answer the following question correctly:

In the TV version of *The Hand of Fear*, who played the female version of Eldrad?
A Julie Christie **B** Julie London **C** Judith Paris

COLONY OF FEAR AUDIO DRAMA

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
STARRING COLIN BAKER AND MIRANDA RAISON
COLONY OF FEAR
BY ROLAND MOORE

This full-cast audio drama from Big Finish stars stars Colin Baker as the Sixth Doctor and Miranda Raison as Constance Clarke.

Answering a distress call from the out-world of Triketha, the Doctor and Constance discover human colonists battling against giant, malevolent insects. The insects' stings induce coma, and it's only a matter of time before all the colonists succumb.

The Doctor offers his assistance to the colony's governor. But is this the Doctor's first visit to Triketha, or has he been here before? The Doctor must confront a past that he has no memory of and take responsibility for the consequences of his actions...

Colony of Fear, written by Roland Moore, is available this month from *bigfinish.com* priced £14.99 on CD and £12.99 to download. We've got **FIVE** copies of the CD to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

The Target novelisation of the 1971 story *Colony in Space* was published under which title?
A *Doctor Who and the Doomsday Weapon*
B *Doctor Who and the Space War*
C *Doctor Who and the Cave-Monsters*

THE DIARY OF RIVER SONG: SERIES 8 AUDIO DRAMA

ALEX KINGSTON • JOHN LEESON • DEREK GRIFFITHS • JANE SLAVIN • JOE SIMS
FEATURING NICHOLAS BRIGGS AS THE MECHONOIDS
FROM THE WORLDS OF
BBC DOCTOR WHO
The Diary of RIVER SONG
SERIES EIGHT

Alex Kingston stars in four new audio adventures released this month as part of *The Diary of River Song: Series 8*.

It's River and robots! Professor River Song is an expert in many things, but her tech skills are tested in these encounters with robotic friends and foes. Over the course of four episodes River battles Mechonoids on an ice world, meet K9 in a 'forever home', and helps a treasured android friend discover her destiny in the stars...

The box set features *Slight Glimpses of Tomorrow* by James Goss, *A Brave New World* by Tracy Ann Baines, *A Forever Home* by Alfie Shaw and *Queen of the Mechonoids* by Jonathan Morris.

The Diary of River Song: Series 8 is available from *bigfinish.com*, priced £24.99 on CD or £19.99 to download. We've got **FIVE** copies of the CD to give away. For a chance of winning one, all you have to do is answer the following question correctly:

In which 1965 TV episode of *Doctor Who* does a Mechonoid first appear?
A *The Executioners* **B** *Journey into Terror*
C *The Death of Doctor Who*

TERMS AND CONDITIONS The competitions open on Thursday 7 January 2021 and close at 23.59 on Wednesday 3 February 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct. Prizes will be sent to winners as soon as possible. However, due to the coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Doctor Who: The Collection – Season 8

BLU-RAY

Preview by **NICK SETCHFIELD**

Good news proved a precious resource in 2020. No wonder November's announcement – that the *Doctor Who* Blu-ray range would soon resume – felt like such a welcome boost.

"Obviously we're very pleased to be back," says Russell Minton of BBC Studios, ahead of next month's release of *Doctor Who: The Collection – Season 8*. "We never really stopped; some of our team could carry on, because they work from home. From my point of view it was more 'Will contributors want to do anything during this time?' But actually, everybody was up for it."

Jon Pertwee's second season as the Doctor teams the Earth-exiled Time Lord with a new assistant – Katy Manning as the spirited Jo Grant. Also introducing Roger Delgado's suavely malevolent Master, these five stories – encompassing everything from black magic to homicidal plastic – are among the most cherished in the *Who* canon. Bringing them to Blu-ray, however, was a technical task worthy of UNIT's scientific advisor.

"Season 8 is probably the most challenging series of all 26 [from 1963 to 1989] in terms of restoration, as only three out of 25 episodes

DOCTOR WHO
THE COLLECTION SEASON 8
DISC SIX THE DÆMONS
DISC ONE TERROR OF THE AUTONS
DISC THREE THE CLAWS OF AXOS

BBC Studios
RELEASED 22 February
RRP £61.27 (Blu-ray)

STARRING

Dr Who **Jon Pertwee**
Jo Grant **Katy Manning**
The Master **Roger Delgado**
Brigadier Lethbridge-Stewart **Nicholas Courtney**
Captain Yates **Richard Franklin**
Sergeant Benton **John Levene**

CONTAINS

Terror of the Autons
written by **Robert Holmes**
directed by **Barry Letts**

The Mind of Evil
written by **Don Houghton**
directed by **Timothy Combe**

The Claws of Axos
written by **Bob Baker and Dave Martin**
directed by **Michael Ferguson**

Colony in Space
written by **Malcolm Hulke**
directed by **Michael E Briant**

The Daemons
written by **Guy Leopold**
directed by **Christopher Barry**

"Season 8 is probably the most challenging series of all 26 in terms of restoration." Peter Crocker

exist on their original transmission tapes," says Peter Crocker, who was in charge of upgrading the visuals. "The other 22 have to be reconstructed from multiple sources, all of which are sub-optimal, and in all cases we need to improve significantly on the DVD masters.

"People will probably see the greatest improvement on *Colony in Space*, which now should look a lot closer to any other Pertwee story, albeit with the slight motion blur inevitable with a film recording base. We used the successful but precarious method of scanning the film recording negatives in high definition, undistorting the geometry, applying VidFIRE to restore the studio look where appropriate, and overlaying the colour from the existing – rather ragged – tapes. *Terror of the Autons* is another ground-up restoration, while the others build on the DVD masters, giving them various amounts of spit and polish. I don't think people should expect perfection, because the source material on these 50-year-old episodes is so variable, but I think they'll be able to enjoy them more than at any time since 1971."

The sound of the episodes has likewise been improved. "Season 8 is one of the most problematic set of episodes sound-wise," says audio restorer supreme Mark Ayres, who also had to contend with a patchwork of source material, including a recently recovered off-air recording of the omnibus version of *The Dæmons*. "I've been experimenting for some time with new techniques and software. The entire season was delayed anyway, for obvious reasons, so I spent a couple of weeks tinkering with extreme equalisation, match curves, spectral recovery and noise reduction.

"All the film recordings from this season have been processed using this new technique – *The Mind of Evil*, two episodes of *Terror of the Autons*, four episodes of *The Dæmons*. I sincerely hope that viewers will – while accepting that it will never be perfect – hear an improvement."

Terror of the Autons boasts optional new effects by Chris Petts and Sally Clayton of Scarf VFX. "We've tried to stay faithful where possible, but some parts require a little extra imaginative input," says Chris, who reworked the serpentine Mara for the DVD release of *Kinda* and has subsequently earned credits on such blockbusters as *Avengers: Endgame*. "We've looked at the descriptions in Terrance Dicks' novelisation and we've returned to the camera script to understand Barry Letts' original vision." Some flawed original CSO has also been painstakingly tweaked. "Tricky work!"

The set sees the return of the popular *Behind the Sofa* extra, made possible by use of COVID-busting plexiglass. ("Someone said 'Why don't you just do them on Zoom?'" says Russell Minton, smiling, "and I said 'Absolutely not!'") Among its other compelling new features, Matthew Sweet conducts an in-depth interview with Katy Manning, teasing out unheard stories, while director Chris Chapman oversees three new documentaries. *Devil's Weekend* returns to Aldbourne, home of *The Dæmons* (see page 24), while *The Direct Route* takes a trio of 1970s directors on a 700-mile road trip to some classic locations.

There's also a celebration of the *Doctor Who* writing legend Terrance Dicks. "I really wanted to create a fitting tribute to him on this set," explains Chris, "and I thought I'd go out on a limb by approaching a famous fan to present our film. I'm still sort of amazed that Frank Skinner said yes, but that's testament to the affection he has for Terrance and his work."

The heart of the set, of course, is those five classic adventures, now restored with the care and craft that's become synonymous with the range. "It's the only season where the Master is in every single story," says Russell Minton. "That for me is a really strong appeal. With *Terror of the Autons* and *The Dæmons* you've got two very strong stories book-ending the season – but as a whole it's really strong." **DWM**

DEVIL'S WEEKEND

Top left: Anjli Mohindra and Sacha Dhawan in *Behind the Sofa*.

Top right: Optional new effects for the 'troll doll' in *Terror of the Autons* (1971).

Above inset: Katy Manning and John Levene return to Aldbourne for *Devil's Weekend*.

Far left: Graeme Harper, Michael E Briant and Timothy Combe at Dover Castle in *The Direct Route*.

Left above: The box set includes Jon Pertwee's interview at Panopticon in 1991.

Left below: The church at Aldbourne, as seen in the opening titles of *Devil's Weekend*.

Coming Soon…

Disc One

Terror of the Autons

Four episodes, restored in HD

Existing Special Features

- Audio commentary with Katy Manning, Nicholas Courtney and Barry Letts
- *Life on Earth* – making-of documentary
- *Plastic Fantastic*
- *The Doctor's Moriarty*
- Coming Soon: *The Mind of Evil*

New Special Features

- *Behind the Sofa* – with Katy Manning and Stewart Bevan, Anjli Mohindra and Sacha Dhawan, and Janet Fielding and Sarah Sutton (the same contributors appear on all episodes of *Behind the Sofa* in this box set)
- Optional 5.1 audio on all four episodes
- Optional updated special effects
- Clean opening and closing titles in HD
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Ken Trew's costume designs
- Scripts
- *Radio Times* cuttings

Disc Five

Colony in Space

Existing Special Features

- 2011 restoration of Episodes One to Six
- *From the Cutting Room Floor* – film trims highlights

New Special Features

- Early edit of Episode Two
- Film trims: location work
- Film trims: SFX

IMERYS
IMERYS
PROD. Doctor Who (The Direct Route)
ROLL 01
SCENE 03
TAKE 04
DIRECTOR: Chris the Smith
CAMERA:
DATE: Day Night Filter

Disc Two

The Mind of Evil

Six episodes, restored in HD

Existing Special Features

- Audio commentary with Fernanda Marlowe, Pik-Sen Lim, Timothy Combe, Terrance Dicks, Barry Letts, Katy Manning and Derek Ware
- *Military Mind* – making-of documentary
- *Now & Then*
- 1971 Television Centre documentary
- Coming Soon: *The Claws of Axos*

New Special Features

- *Behind the Sofa*
- *Blue Peter* – visit to the make-up van
- BBC South East feature
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts, including Don Houghton's original draft scripts
- 'The Pandora Machine' story breakdown
- *Radio Times* cuttings

Disc Six

The Dæmons

Five episodes, restored in HD

Existing Special Features

- Audio commentary with Katy Manning, Richard Franklin, Damaris Hayman and Christopher Barry
- *The Devil Rides Out* – making-of documentary
- Colourisation test
- Restoration featurette
- *Christopher Barry: Director*
- Coming Soon: *Day of the Daleks*

New Special Features

- *Behind the Sofa*
- Location film (8mm film as seen on the DVD, plus previously unreleased 8mm footage)
- *The Pertwee Years*: VHS introduction
- Optional 5.1 audio on all five episodes
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc Three

The Claws of Axos

Four episodes, restored in HD

Existing Special Features

- Audio commentary with Katy Manning, Richard Franklin and Barry Letts
- *Axon Stations* – making-of documentary
- *Now & Then*
- Episodes Two and Three – 2005 restoration
- Deleted and extended scenes
- *Directing Who*
- Studio footage
- DVD restoration featurette
- Coming Soon: *Colony in Space*

New Special Features

- *Behind the Sofa*
- Extended Episode One
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc Seven

The Dæmons

Existing Special Features

- *Living with Levene*
- *Remembering Barry Letts*

New Special Features

- Repeat omnibus edition
- *Devil's Weekend* – Katy Manning and John Levene return to Aldbourne
- Visual effects – Peter Day interview
- *Chronicle: The Silbury Dig* – archive programme from 1968

Disc Four

Colony in Space

Six episodes, restored in HD

Existing Special Features

- Audio commentary with Terrance Dicks, Michael E Briant, Katy Manning, Graeme Harper, Bernard Kay and Morris Perry
- *IMC Needs You!* – making-of documentary
- Coming Soon: *The Dæmons*

New Special Features

- *Behind the Sofa*
- BBC trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc Eight

Bonus Disc

New Special Features

- *Katy Manning in Conversation* with Matthew Sweet
- *The Direct Route* – directors Michael E Briant, Graeme Harper and Timothy Combe return to the filming locations of Season 8
- *The Direct Route* – bonus scene
- *Terrance and Me* – Frank Skinner meets the family and friends of Terrance Dicks
- Panopticon archive – Jon Pertwee convention footage from 1991
- 50th anniversary archive – Anneke Wills and Richard Franklin
- *Blue Peter* extract: "lots of doors"
- Studio clocks
- Blu-ray trailer: *Return of the Autons*
- Audio archive: *Doctor Who and the Terror of the Autons*, read by Geoffrey Beevers
- Audiobooks promo

PDFs

- Season 8 BBC Enterprises sales sheets
- Season 8 BBC Television play synopses
- Sugar Smacks promotion
- *The Doctor Who Annual 1971*
- *Doctor Who Fights Masterplan "Q"* – Nestlé chocolate wrappers

DOCTOR WHO
AND THE AUTON INVASION
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DOCTOR WHO AND THE AUTON INVASION

Left: Michael E Briant and Graeme Harper in *The Direct Route*.
Right: Frank Skinner presents *Terrance and Me*.

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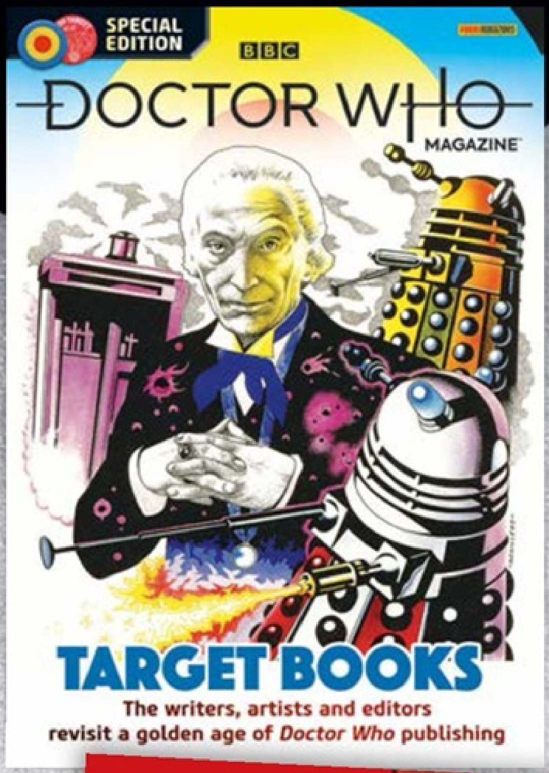
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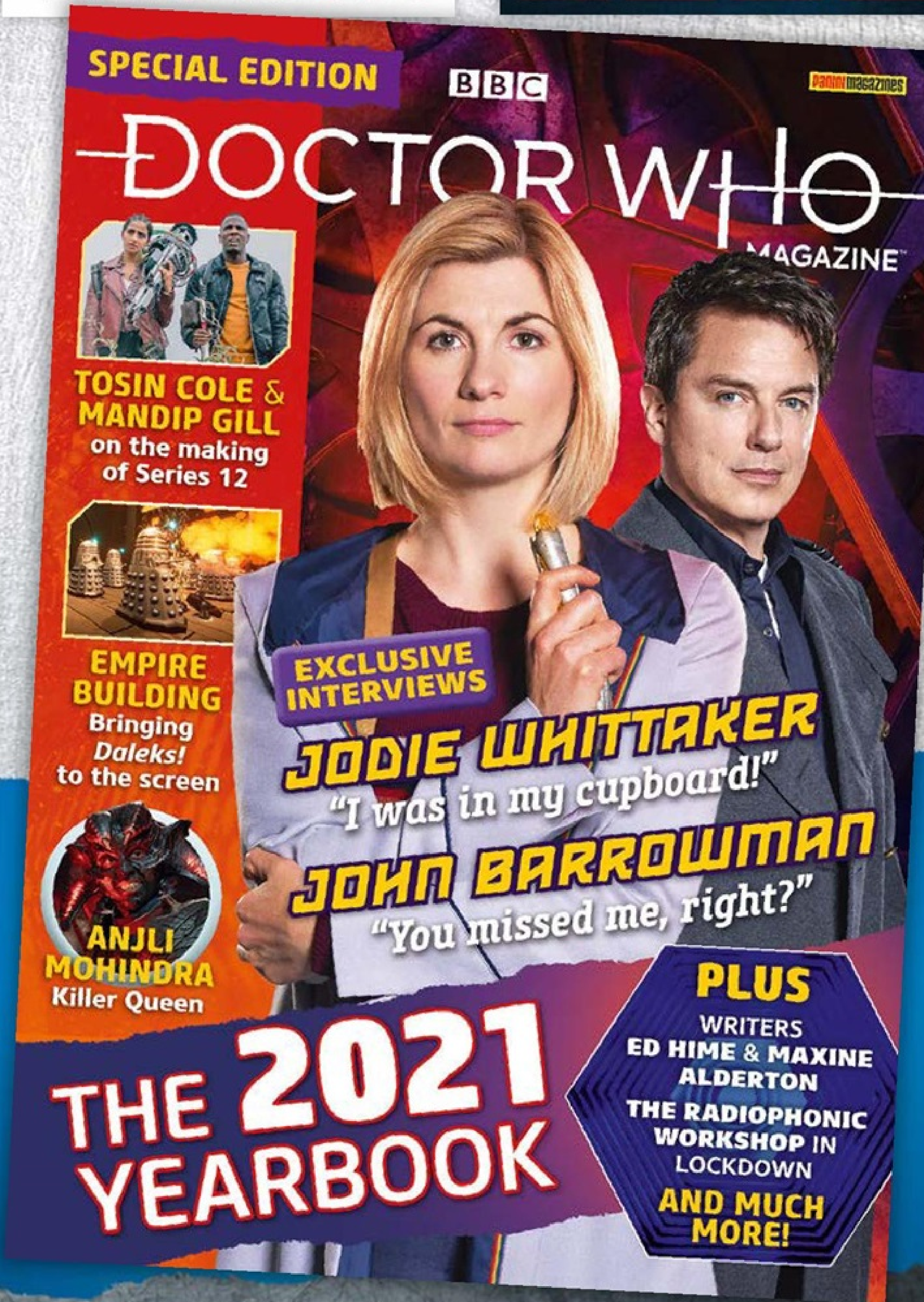
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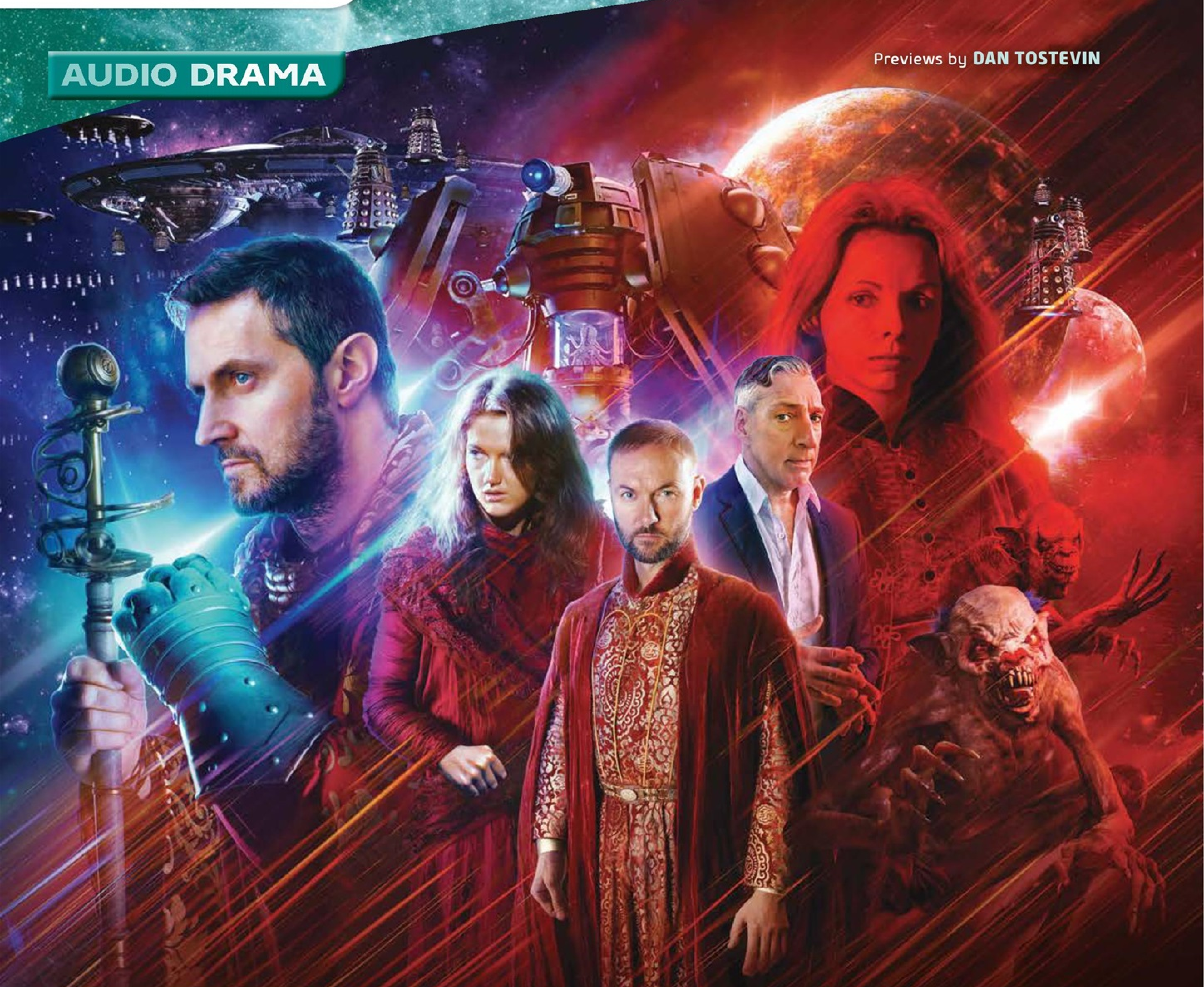
Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £22.99 (CD), £19.99 (download)
RELEASED February

Comprises:
Deception by Lisa McMullin
Dissolution by Lou Morgan
Beyond by David Llewellyn
Homecoming by Matt Fitton

STARRING
Romana **Lalla Ward**
Leela **Louise Jameson**
Narvin **Seán Carlsen**
Braxiatel **Miles Richardson**
Rassilon **Richard Armitage**
Ravenous **George Asprey**
Rayo **Omar Austin**
Livia **Pippa Bennett-Warner**
The Apothecary **Anna Carteret**
Mantus **Samuel Clemens**
Zara **Susie Emmett**
Fillius **Steven Flynn**
Eris **Samuel Gosrani**
Castine **Debbie Korley**
The Daleks **Nicholas Briggs**

Gallifrey: Time War
Volume Four

In February, one of Big Finish's longest-running *Doctor Who* spin-offs reaches its climax.

The *Gallifrey* audios began in 2004, telling stories of political intrigue on the Doctor's home planet. Building on their scenes in 2003's *Zagreus*, the heart of the series was the relationship between former Fourth Doctor companions Romana and Leela, who were joined by established audio characters like Braxiatel and new ones like Narvin.

"I think *Gallifrey* has succeeded because of its leads," says Scott Handcock, the range's current producer. "Romana and Leela are two of the most memorable companions from the TV series, and the idea of pairing them up in *Zagreus* was inspired. There was an obvious chemistry, even in the few scenes they shared together then, and that chemistry is what's kept *Gallifrey* interesting. Then you throw other characters like Narvin and Braxiatel into the mix, and there's something really special about those relationships. It's unlike any other *Doctor Who* range because, for the most part, they're not travelling. They're just living – or, in the Time War, *surviving* – and that's a unique take."

In 2018, the series was relaunched as *Gallifrey: Time War* and began to explore the apocalyptic conflict between the Time Lords and the Daleks. Volume Four brings that iteration of the saga to an end.

"We always knew it would be four box sets – 16 stories," says Scott. "I've been really lucky to have Matt Fitton as the script editor on this project; he's been brilliant at keeping the plates

spinning. All the while, we've discussed where we might go and how characters might develop. So coming back for this final volume felt quite easy, because Matt had done so much of the groundwork that it really was just a case of picking up the loose ends.

"But having inherited *Gallifrey* previously," adds Scott, who took the reins from series creator Gary Russell, "the main thing for me was that I didn't want to leave anyone with any problems if it *does* continue. I don't know if it will or not! But this is very much us tying everything neatly in a bow, while leaving room for it to carry on if someone else wants to do that further down the line."

So while Volume Four doesn't lead directly into the Time War as we saw it on TV, it does begin to set the stage. "We definitely sow some seeds," says Scott. "We're very aware that there's an end point for President Rassilon and the Time War on screen, and we drop a few hints in Volume Four about where they're heading..."

But first, there are all those loose ends to tie up. Volume Three (2020) ended with Leela and Narvin leaving Romana behind on the planet Unity, where she faced a Dalek firing squad. Lisa McMullin opens Volume Four with her script for *Deception*, which takes us back to Gallifrey.

"It's all kicking off!" says Lisa, laughing. "Rassilon's lost the plot entirely, and has just gone total megalomaniac – even more so than usual. Half of the people who are meant to be on his side have decided he's not such a good 'un after all, so the Time Lords are divided. There's a resistance movement, which is building off-Gallifrey, of all the Time Lords that have become completely disillusioned with Rassilon's increasing lunacy. And nobody knows what's happened to Romana.

"So there's a lot of confusion, and a growing sense that everything is coming to a head and something's got to be done," she continues. "The Time War was Time Lords versus Daleks, but now it's also Time Lords versus Time Lords, and everything's sort of imploding."

The focus of Lisa's episode is Leela. "She's got her own little mission, which she stumbles upon inadvertently," Lisa explains. "She runs into the wrong TARDIS and meets a resistance member Eris who has knowledge of these things called deception fields..."

Deception fields are described in the stage directions as sounding "like a space funfair exploded".

"They're like big Vortex minefields," says Lisa. "But they don't explode you – they trap you in an unreality where your worst nightmares come to get you. It's like being caught in a really bad dream where things can actually kill you. Two members of the resistance movement are trapped in one of these deception fields, so Leela goes with Eris to try to rescue them.

"Leela's very unhappy with the way that Gallifrey is being run," adds Lisa, "so she takes a little bit of convincing to come back into the war. She gets on with Eris – he's one of the good guys – and there's a bit where they talk about how there's a third side in the war now, which is the side that Leela joins; the side that wants to end the war." →

RECASTING RASSILON

During the Time War, one of the founders of the Time Lord civilisation was brought back from the dead to lead his people to victory. On screen, President Rassilon the Resurrected has been portrayed by Timothy Dalton in the final days of the war (2009-10's *The End of Time*) and Donald Sumpter after its conclusion (2015's *Hell Bent*). And when *Gallifrey: Time War* dramatised his revival (2019's Volume Two), he was briefly voiced by Terrence Hardiman.

"We'd always planned for that to be an interim incarnation," explains producer Scott Handcock. "But Timothy Dalton comes later in the Time War, so I had the challenge of casting a new Rassilon for Volume Four. I'd just been watching the Netflix thriller *The Stranger*, which Richard Armitage stars in, and he's got such a beautiful voice and is such an audiobook professional that I couldn't resist asking him. He said yes, and we had a really lovely session, with him being wonderfully despotic."

The character has also been played by Richard Mathews (1983's *The Five Doctors*) and Don Warrington (on audio, 2002-04) – but Scott says that Richard Armitage is a very different kind of Rassilon. "I think previous incarnations have always been a lot older, and promoted that ancient, slightly out-of-touch Time Lord-y quality," he says. "Richard brings a lot of youth and vigour to the role. That makes him even more terrifying, because he's very switched-on and in control. He's very considered, he knows exactly what he's doing; it's not impulsive. And that's what makes him frightening. Everything is reasonable and thought-through..."

Opposite page: Tom Newsom's cover art for *Gallifrey: Time War – Volume Four.*

Top left insets: Timothy Dalton as Rassilon in *The End of Time* (2009-10); Donald Sumpter as Rassilon in *Hell Bent* (2015).

Top right: Richard Armitage is the latest actor to play Rassilon.

Above inset: Romana (Lalla Ward) on the cover art of *Gallifrey: Time War – Volume Three.*

Left: Cast members Steven Flynn, Louise Jameson, Debbie Korley and Samuel Gosrani.

→"War is such a complicated thing," says Scott. "Even within warring sides, there are people who protest it and resist conflict, and that's no different even when played out on a cosmic scale. So not only do we have the Daleks and Time Lords fighting each other, but we have other races – and, indeed, pockets of Time Lords – resisting the Time War. It's quite interesting to get back to the political roots of *Gallifrey*, and look at the internal power conflicts that arise."

Those conflicts are explored through former president Livia and War Council member Mantus. "Back in the Capitol, Livia is breaking away from Rassilon," says Lisa. "But Mantus is still borderline on-side; he's still trying to convince Livia that, actually, Rassilon's got a job to do..."

After that Leela-centric opener, the focus shifts to other characters. The divided ensemble has been a hallmark of *Gallifrey: Time War*. "In *Gallifrey*, there was a big core cast of characters who people rightly fell in love with," says Scott. "But it became quite comfortable, it became quite familiar. Their dynamics with each other made the stories quite easy. So when we came to do the Time War version, while we love these characters and their interplay, splitting them off gave us an opportunity to see new sides of them. The characters balance each other out and temper each other, so it's been really interesting just shaking that up."

> **"In *Gallifrey*, there was a big core cast of characters who people rightly fell in love with."**
>
> **Scott Handcock**

In *Dissolution*, writer Lou Morgan shines the spotlight on another character. "We have Narvin exploring his own personal history," says Scott. "He's going back to his Time Lord roots, tracking down his old mentor."

And in David Llewellyn's *Beyond*, we return to Romana – but that might not necessarily mean she escaped extermination. "The lovely thing about *Doctor Who* is that even if someone dies in the fiction, you can always find ways to bring them back," says Scott. "You can have flashbacks, you can go back in time, you can have alternative realities... So even though we knew we were ending Volume Three with the cliffhanger – partly because we didn't know if we'd get Lalla [Ward] back, now that she doesn't live in the UK – we always knew that, if she was available, we could find another way to feature her in the grand finale."

Beyond also features Braxiatel and some monsters from another Big Finish range. "The Ravenous are a Time Lord bogeyman who have appeared in a few of the Eighth Doctor sets," Scott explains. "They were suggested by Matt Fitton, because he's across all of these ranges. They're a very personal threat for the Time Lords, so we get to see people like Romana and Braxiatel on the back foot and scared by these creatures."

Then it's over to Matt for *Homecoming*, which, at least for now, brings *Gallifrey: Time War* to an end. "For a series which has been going on for 17 years, it's hard work to find a new spin on it," says Scott. "But the Time War gave us that, and everyone who's worked on it has risen to the challenge of delivering something a bit different. We've got a fantastic cast, Matt Fitton is a brilliant script editor and we've had great writers, so it's been really fun to work on that for the last four years."

Top left: Seán Carlsen and Anna Carteret.

Top right: Romana in *Meglos* (1980).

Above inset: Narvin (Seán Carlsen) on the cover art of *Gallifrey: Time War – Volume Three.*

Right: George Asprey, Miles Richardson and Susie Emmett.

The Fourth Doctor Adventures

Series 10 – Volume 2

BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED February

Comprises:
The Tribulations of Thadeus Nook by Andrew Smith
The Primeval Design by Helen Goldwyn

The Doctor **Tom Baker**
Leela **Louise Jameson**
Thadeus Nook **Brendan Murphy**
Jess/Young Woman **Laura Riseborough**
Grannus Drek **Kieran Bew**
Flaia/stallholder **Georgina Hellier**
Lem/Lieutenant Muller **Arthur Hughes**
Karlos/Guard/Reveller **Tim Bentinck**
Krillian/Cop/Halder **Christopher Naylor**

In their next set of audio adventures, the Fourth Doctor and Leela meet two extraordinary individuals. First up: time-travel entrepreneur Thadeus Nook.

"The original idea was 'Arthur Daley in space'," says Andrew Smith, writer of *The Tribulations of Thadeus Nook*. "He became a little bit more of a cheeky chappie – it was 'Maybe add a little bit of Del Boy in there...' So he's someone who would always be looking for the next get-rich-quick scheme. He's intended to be very likeable, but you do want to take him to one side and give him a bit of a talking-to!

"I don't think it's explicit in the story, but I wrote up his background for myself," says Andrew. "He's had some run-ins with the law in the past. But he's not a villain, he's not a crook, he's not trying to scam people; he's just reckless with his ambitions. And so when he comes into possession of a time machine, he thinks 'This is a way to make me rich', and he doesn't really think of the consequences. He advertises these time tours – 'Tell me where you want to go, anywhere in history, across the galaxies, and I'll take you there' – with not many health and safety restraints attached. The Doctor and Leela first come across one of his clients who's been allowed to wander off and have a picnic on the D-Day beaches, because Thadeus hasn't really thought it through. Which obviously makes the Doctor rather irritable!

"And so we end up with a situation which I would describe as a chase in reverse," Andrew continues. "You've got the Doctor in the TARDIS, trying to track down Thadeus Nook in his time machine as he goes to different time periods and places and makes a bit of a mess of things – and ultimately gets himself embroiled in a plot that threatens the future of us all..."

Then, in *The Primeval Design*, the Doctor meets pioneering palaeontologist Mary Anning. "One of my ideas, years ago, was that I'd love to write about the first person to discover dinosaur bones," explains writer Helen Goldwyn. "I mean, can you imagine what that was like? We don't know for sure who the first person was, but one of the closest we've got is Mary Anning. She was an extraordinary woman who didn't get the recognition she deserved. If anything, there were quite a few people trying to *inhibit* that recognition – really trying to prevent women from breaking into that society of scientists.

"I'm a stickler for authenticity," says Helen, "so I really wanted to try and draw out her true personality from what I'd researched, and there were quite a few quotations about how people perceived her when she was alive. She was deemed to be quite austere by many: closed off and quite abrupt, and not very feminine. And then of course there were other people, who knew her better, who said that she had quite a witty sense of humour, and that she could be bright and vivacious.

"I think the main thing was that she knew her own mind, and she was living in an era when that was absolutely not acceptable to other people. And of course, Leela is exactly the same. Leela follows her gut instinct and says whatever she wants to say, so I knew there would be a great connection between those two women. Leela represents freedom with that kind of personality. Mary would have envied that and wanted it for herself." **DWM**

Top: Ryan Aplin's cover art for *The Fourth Doctor Adventures: Series 10 – Volume 2.*
Left: Louise Jameson and Tom Baker.

Upcoming Releases

AUDIOS

FEBRUARY RELEASES

▶ *The Fourth Doctor Adventures: Series 10 – Volume 2* by Helen Goldwyn, Andrew Smith
Big Finish £24.99 (CD), £19.99 (download)

▶ *Gallifrey: Time War 4* by Matt Fitton, David Llewellyn, Lisa McMullin, Lou Morgan
Big Finish £22.99 (CD), £19.99 (download)

▶ *The Blazing Hour* [Fifth Doctor] by James Kettle
Big Finish £14.99 (CD), £12.99 (download)

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▶ *Time Lord Victorious: Echoes of Extinction* [Eighth and Tenth Doctor] by Alfie Shaw
Big Finish price TBC (vinyl), £8.99 (download).

Thursday 4 February

▶ *The Savages* [First Doctor] by Ian Stuart Black
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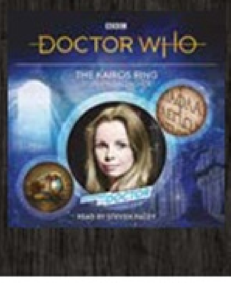

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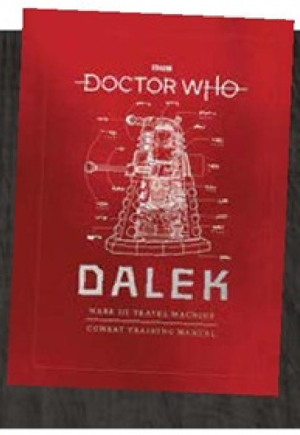

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Thursday 4 February

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The DWM Christmas Quiz

THE ANSWERS

Last issue, **JONATHAN MORRIS** devised a fiendish set of questions for our annual quiz. Now we've all recovered from the festivities, here are the answers...

"They're linked. I need to work out how."

1) They're all Venusian – the spaceship from *Nikola Tesla's Night of Terror,* nuns mentioned in *The Ghost Monument*, spearmint in *The Shakespeare Code* and a "shanghorn" in *The Green Death*.

2) They're all silver – the Silver Lady from both parts of *Spyfall,* the *Silver Carrier* from *The Wheel in Space,* the Silver Cloak from *The End of Time* and a "silver fox" in *Fugitive of the Judoon*.

3) They're all called Ruth – Ruth Clayton from *Fugitive of the Judoon,* Ruth Maxtible from *The Evil of the Daleks,* Ruth Baxter from *The Trial of a Time Lord* and Ruth from *Invasion of the Dinosaurs*.

4) They all end with poetry recitals. (*Night Terrors* and *Closing Time* end with nursery rhymes being sung.)

5) They were honeymoon locations or destinations, in *Praxeus, A Christmas Carol, Orphan 55* and *The Runaway Bride*.

6) They're all albums by The Beatles – Hakim asks for *Rubber Soul,* the Doctor says it's been "a hard day's night" in *Ghost Light,* Churchill carries a revolver in *The Wedding of River Song* and the first word in the second episode of *The Stones of Blood* is "Help!"

7) They all have the surname Lang – Lieutenant Hugo Lang in *The Twin Dilemma,* Adam Lang in *Praxeus* and "rude Mr Lang" in *The Lodger*.

THE BEATLES
HELP!

8) They were all portrayed by actors who've played the Doctor in comedy sketches – Lenny Henry in *The Lenny Henry Show,* Richard E Grant in *The Curse of Fatal Death,* Mark Gatiss in *The Web of Caves,* Phil Cornwell in *Dead Ringers* and Peter Glaze in *Crackerjack*.

9) They were portrayed by members of the cast of the TV series *Bonekickers* – Ravio played by Julie Graham, Tish Jones played by Gugu Mbatha-Raw and Captain Henry Avery played by Hugh Bonneville.

10) They were played by actors who have been mentioned in *Doctor Who*. Somehow the *Doctor Who* universe contains Kylie Minogue (according to *The Idiot's Lantern*) and Stephen Fry (according to *The Husbands of River Song*) as well as characters who resemble them!

"I've fought the Matrix before..."

11) The Eiffel Tower.
12) The Tissue Compression Eliminator.
13) Their allergy to gold.
14) The Shobogans.
15) Borusa.
16) The Toymaker.
17) Lord Byron.
18) Harry Potter.
19) Frankenstein.
20) Inspector Morse (his sidekick being Lewis).

"So, can you say where you've been?"

21) *Fugitive of the Judoon*
22) *Spyfall* Part Two
23) *Nikola Tesla's Night of Terror*
24) *Spyfall* Part One
25) *Spyfall* Part Two
26) *Spyfall* Part One
27) *Orphan 55*
28) *Praxeus*
29) *Can You Hear Me?*
30) *The Haunting of Villa Diodati*

"We've still got the gadgets!"

31) The Death Particle from *The Timeless Children*.
32) A bio-scanner disguised as a digital recorder from *Spyfall* Part One.
33) A teleport cube from *Orphan 55*.
34) The control pad of a teleport station in *Praxeus*.
35) The Orb of Thassor from *Nikola Tesla's Night of Terror*.
36) A particle projector from *Ascension of the Cybermen*.
37) The Teslascope from *Nikola Tesla's Night of Terror*.
38) The Braxium Bouncer (Mark 3) from *Nikola Tesla's Night of Terror*.
39) A temporal isolator from *Fugitive of the Judoon*.
40) The laser shoes from both parts of *Spyfall*.

"That's all he said?"

41) Fletcher.
42) Ashad.
43) Benni!
44) Aramu.
45) Marcia.

"Is it like an optical illusion?"

46) The Fugitive Doctor and her husband, 'Lee Clayton'.
47) The Master.
48) The Skithra.
49) Tecteun (according to the Master!).
50) The Cyberium, via Percy Bysshe Shelley.

Ryan's anagrams

51) *Fugitive of the Judoon*
52) *The Haunting of Villa Diodati*
53) *Nikola Tesla's Night of Terror*
54) *Ascension of the Cybermen*
55) *The Timeless Children*

"You've got half of Gloucester under Judoon lockdown."

56) The first *Doctor Who* story to be broadcast in 3D was *Dimensions of Time* in 1993.
57) The first episode to contain the name of a companion hidden within it is *Strangers in Space,* which contains 'Ace'. The first story to contain the name of a companion is *Planet of Giants*, which contains 'Ian'.
58) Van Lutyens in *Fury from the Deep*.
59) "Duck."
60) According to River Song (and she should know!) Elizabeth I, Marilyn Monroe and Cleopatra (see *The Husbands of River Song*). River Song may also be the Doctor's wife, depending on your view of the use of Teselecta proxies in alternative realities.
61) K9, having been too unwell to leave the TARDIS in *Destiny of the Daleks*.
62) The Doctor refers to falling pianos in *Deep Breath* and *The Husbands of River Song*.
63) *Rose, World War Three* and *Bad Wolf*.
64) *Castrovalva* – the Master's TARDIS was disguised as a fireplace.
65) *Rosa,* being *Rose* with the last letter changed.
66) *The Brain of Morbius*.
67) "Friday" the Ice Warrior in *Empress of Mars*.
68) It was the descriptor used in *Radio Times* listings for the stories of the first two Doctors.
69) Clara – she gets her ring back right at the end.
70) Manchester and Ipswich.

71) Morton Dill in *The Chase*.
72) *The Sensorites*.
73) Dr Moon is an upload of the final incarnation of the Doctor – see issue 552!
74) We're told that Kathy Wainwright (née Nightingale) named her youngest child Sally, which makes her Sally Wainwright, which is also the name of the writer of *Last Tango in Halifax*.
75) River is referring to *Last Night,* a mini-episode included as a bonus extra on the Series 6 DVD and Blu-ray. **DWM**

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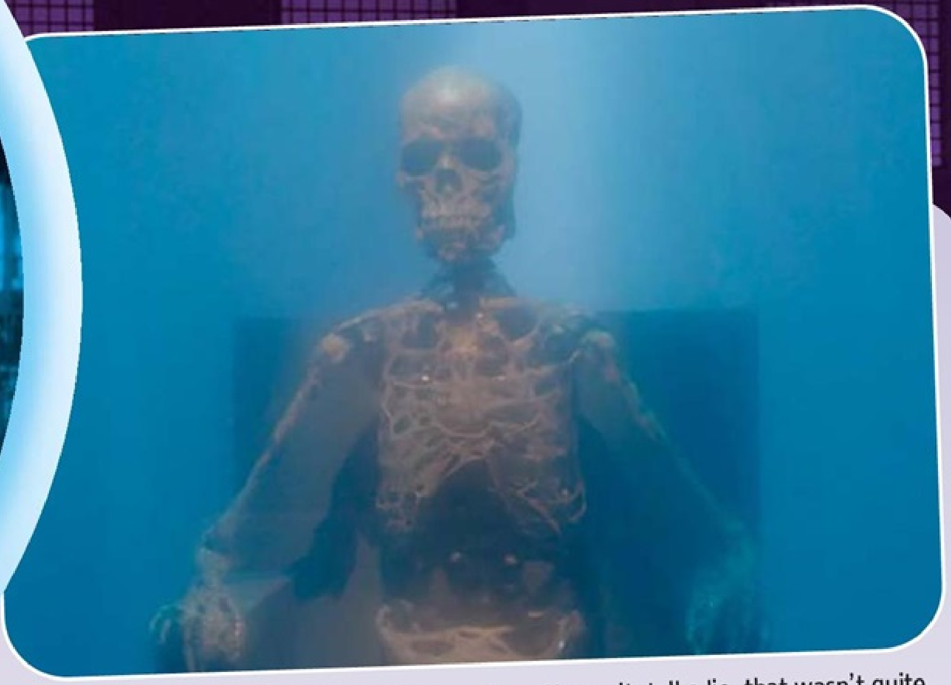
THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#39: Seb

Dark Water/Death in Heaven (2014)



Please, take a seat. You're probably wondering where you are. That's usually people's first question.

Well, let me ask you: have you ever given any thought to the existence of an afterlife? No. You've never really been one for primitive superstitions, have you? Well, not to fear. You'll have plenty of time to reconsider. The whole of eternity, in fact. As we like to say here, it's better late than never!

Because I'm afraid that's what you are. Late. Dearly departed and sadly missed. In a word, erstwhile.

No, I'm afraid nobody is going to come to save you. If you're here, you're past saving. That's rather the point of this place. We pick up where life leaves off. Some people call it the Promised Land, but I prefer to call it the Nethersphere; it's a bit more 'now'. Don't worry, you'll enjoy it here, you're in the good place. It's a bit like the Hotel California but for dead people.

You can call me Seb, everyone does. Consider me your bereavement counsellor. It's my job to welcome new arrivals to the After Death Department, give them the whole 'death is not the end' spiel, show them where the coffee machine is, that sort of thing. And there's a few forms you need to fill in. The boss is a bit of a harsh mistress when it comes to paperwork!

Which reminds me. She is *extremely* keen to meet you, once you've gone through the system. It turns out she knew you in a previous life and wants to catch up, so that's good, isn't it?

Who else is here? Well, lots of people. Not your brother, alas; he was a bit outside our range. But if you want to meet anyone from Traken or Logopolis we have pretty much the full set. We haven't had many companions of the Doctor before, though. Well, a couple of girls from way back, but I'm not sure they actually count. Ohh, and we've just had the Brigadier come through, but you never met him, did you?

Oh, your death? Well, it was very quick, as I'm sure you noticed, or failed to notice because it was so quick. You were... vaporised as the space freighter you were on crashed into the Earth. Nasty – but painless and also, it has to be said, very moving. I don't mind admitting it, I cried. You see, we've all been following your adventures with great interest and you were always my favourite. Well, one of my favourites. Well, in the top ten at least.

Was your death a futile gesture? Good question. Oh, well, firstly, let me answer that by saying that all gestures are futile – that's what makes them gestures. And secondly, in a way, yes. Because if you *had* succeeded in preventing the freighter from crashing into the Earth you would also have prevented the extinction of the dinosaurs and the evolution of the human race. So on reflection it's kind of a good thing that you didn't. The web of time and all that!

But I do have some good news. That third logic code you were having such trouble with? You were right. I thought you might want to know. Give that boy a badge for mathematical excellence! Another one, I mean, the old one got... repurposed by the Doctor in the heat of the moment.

Do they remember me? Oh, they all ask that one. Well, yes and no. Your friends were considerably upset at first, albeit for a remarkably brief period of time, because after what can only have been a matter of hours they agreed that you wouldn't want them to mourn unnecessarily and that what they all needed was a holiday to take their minds off it. So, mixed emotions really. A combination of grief, and, um... relief?

No, wait, tell a lie, that wasn't quite the end of it. There was the business with Kalid – after your time – where he brought you back as a mental projection. You'll be pleased to know that Tegan and Nyssa found that *most* distressing. Albeit, again, if only for a very brief while.

Now there's no need to be upset or angry. Literally, there's no need. To coin a phrase, we have an app for that. We can remove all these difficult feelings so they won't bother you anymore. I mean, you've always been keen on sums and logic and things like that, haven't you? Well, now that you've left the 'flesh time', so to speak, why not put all those feelings behind you? Become a purely rational being?

We can permanently delete all emotions from your mind and leave you free to get on with your life. Because, although you don't know it yet, your next job could be in cyber...

As told to Jonathan Morris

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